

A History of Emotions in Spanish American Narrative (Novel and Film): Argentina and  
Chile 1960-21st Century

by

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## ABSTRACT

Due to its interdisciplinary nature, the history of emotions has engaged much scholarly interest. This project draws from the historical, sociological and philosophical research on emotions to analyze the representation of emotions in narratives from Argentina and Chile. This historical investigation posits that socio-political, cultural and economic forces, which are represented in literature and film, shape emotions and emotional standards. The analysis of *Rayuela* (1963) by Julio Cortázar and Raúl Ruiz's *Tres Tristes Tigres* (1968) is centered on the impact of Existentialism, capitalism and modernity on the construction of emotional standards in urban societies. The impact of militant groups in the shaping of collective emotions in Latin America during the 1960s and 70s is examined in Reina Roffé's novel *Monte de Venus* (1973) and Aldo Francia's film *Ya no basta con rezar* (1972). The analysis of Alberto Fuguet's *Las películas de mi vida* (2002) and Pablo Larraín's *No* (2012) sheds light on the paradigmatic shift in the construction of emotional standards resulting from the implementation of neoliberalism through dictatorships as well as the insertion into the globalized consumerist culture by way of technology and media. Finally, this project encourages future research of the emotions in literary and cultural studies of Latin America.

## DEDICATION

To my mother, who loved beyond reason.

## ACKNOWLEDGEMENTS

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## INTRODUCTION

*“...narratives are essential to the process of practical reflection: not just because they happen to represent and also to evoke emotional activity, but also because their very forms are themselves the sources of emotional structure, the paradigms of what, for us, emotion is.”*

(Martha Nussbaum, “Narrative Emotions: Becket’s Genealogy of Love” 1988)

### **Emotional turn**

The rapidly growing field of emotions has crossed disciplines from its original domain of psychology and philosophy into the social sciences. As a result, heterogeneous interdisciplinary approaches have emerged with the current “emotional turn.” Research has moved away from the Enlightenment tradition that dichotomized rationality (mind/reason) from the emotions (body/irrationality) and has come to a general consensus of emotions as a complex cognitive phenomenon. This has opened the field to a diverse perspective of emotions ranging from the universalism of the life sciences to the constructivism of social sciences. In Jan Plamper’s metacritical text *History of Emotions: An Introduction* (2015), he provides an in depth overview of the historical study of emotions. He also underscores the contributions from the aforementioned life and social sciences and concludes that the historical approach to the emotions has successfully borrowed from both schools to realize a comprehensive approach to the study of the emotions that will serve as the foundation of future research (6-7). There has been a substantial amount of scholarly interest in the history emotions due to its interdisciplinary nature and the possibility for innovative theories that fuse emotions to language, politics

and social behavior. For instance, the Australian Research Council Centre of Excellence for the History of Emotions is dedicated specifically to the historical investigation of emotional behaviors and their role in the construction of individual, communal and national identities. They focus on European emotionology (1100-1800) to understand the current cultural and socio-political developments in Australian society. *Emotion Review* as well as numerous academic journals from various fields are dedicated to publishing research on the emotions. For example, the Publications of the Modern Languages Association's October 2015 volume showcased the special topic of emotions.<sup>1</sup>

This project does not set out to prove any one approach to be more effective than another but rather, the intention is to reveal that the subject of the emotions is ever present in cultural production and that it merits scholarly attention. Rather than focusing exclusively on one aspect of the emotions or one specific emotion from one historical period, this study analyzes emotions in Latin American cultural production from a macro-perspective. That is, that the project draws from observations of large-scale patterns and trends and wide spread processes of the emotions in society. The theoretical framework intertwines history with sociology, politics, philosophy and cognitive studies. This historically based investigation is a platform from which more concrete emotional analysis can develop and lead to future research specifically in literary and cultural studies of Latin America.<sup>2</sup>

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<sup>1</sup> PMLA October 2015 Vol. 130 No. 5

<sup>2</sup> The emotions are a fairly new topic in Latin American studies. Jerónimo Arellano is the most recent to publish *Magical Realism and the History of Emotions in Latin America* (2015). Before Arellano was Laura Podalsky with *The Politics of Affect in Contemporary Latin American Cinema: Argentina, Brazil, Cuba and Mexico* (2011).



This dissertation includes three chapters, each of which focuses on a specific time frame. It analyzes narratives from Argentina and Chile underscoring the major cultural or political turns of each period. “Emotions of the Modern Subject” is centered on the new narrative, its antecedents, and the Latin American Boom. The analysis of emotions emphasizes the impact of Existentialism and modernity on the construction of emotional standards within the Western post-war society of the 1950s and 60s. The depiction of urban modern subjects affected by anxiety and alienation in *Rayuela* (1963) by Julio Cortázar and Raúl Ruiz’s *Tres Tristes Tigres* (1968) is the center of analysis. These two narratives reflect the modern western aesthetic trends of the time. “Militant Emotions” focuses on the shaping of collective emotions of militant groups in Latin America during the 1960s and 70s. It attempts to reveal that the leftist militant emotional regimes were based on emotional scripts that can be tracked back to Che Guevara, the Cuban revolution, and even further back the leftist vanguards of the 1920s and 30s, to *modernismo*’s romantic position on nationalism and even the Wars of Independence. Furthermore, it analyzes the emotional structures of the militant groups of Argentina and Chile as well as the militant emotions represented in Reina Roffé’s novel *Monte de Venus* (1973) and Aldo Francia’s film *Ya no basta con rezar* (1972). Finally, “Globalized Emotions” sheds light on the major paradigmatic shift in the construction of emotional standards resulting from the implementation of neoliberalism through dictatorships and the globalized consumerist culture by way of technology and media that began in the 1980s and continues into the 21<sup>st</sup> century. This chapter will analyze the representation of emotions in Alberto Fuguet’s *Las películas de mi vida* (2002) and Pablo Larraín’s *No* (2012) to demonstrate the way in which identities and emotions of the Chilean upper

middle class are heavily influenced by globalization and Americanization. Although the media offers the sirens of globalization to all, this chapter focuses on those in the upper middle class of who can afford to live life the American way. Naturally, though most everyone is interpellated by globalized emotion, the reaction depends on the intersectionality determined by historical, cultural and societal contexts, as well as to social class, ethnicity, culture and geographic location.<sup>3</sup> The conclusion will contemplate future research ideas as well as possible developments for each section.

There are three premises that are integral to this project that I will explain in the following pages. First: emotions are essential in judgments and goal attainment (Solomon). Second: emotions are complex cognitive phenomena interconnected with rationality (de Sousa). Third: goals, values and emotional expression are governed by the emotional code of conduct and the *emotives* permitted within the emotionology, emotional regimes and communities of distinct cultures and societies (Reddy, Rosenwein and Stearns). Furthermore, there are a few clarifications that I would like to provide to guide the reader such as the use of narrative (Hogan) and the selection of novels and films.

### **Emotional goal system and judgments**

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<sup>3</sup> The study of emotional standards of distinct Latin American communities (class, gender, ethnicity) could be approached and developed through Barbara Rosenwein's concept of emotional communities, which will be explained in the section dealing with Emotionology, *Emotives*, Emotional Regimes and Communities.

In the later part of the nineteenth century, phenomenologists began to consider emotions as mental phenomena. Franz Brentano pioneered the phenomenological study of emotions with his groundbreaking book, *Psychology from an Empirical Standpoint* (1874), in which the philosopher borrowed from the Scholastics' knowledge of emotions and reaffirmed that emotions are intentional, that is, that they are always about something in the world. Intentionality is the fundamental base of the phenomenological method and of most of the current research on emotions carried out by philosophers and psychologists alike as Robert Solomon points out:

...one of the central attributes of emotional experience is intentionality: an emotion has an object. Intentional objects can be any number of sorts of things, people, people's behavior, states of affairs and so on, but the idea that emotions are directed toward (or, I would rather say, engaged with) the world (including oneself) is an idea that has been well-confirmed even by theorists who set out to challenge it. ("Emotions in Continental Philosophy" 414)

Solomon is one of the most influential philosophers who continued the phenomenological tradition in the research of the emotions. Throughout his career, he has developed and expanded on the ideas of existential phenomenologists, specifically on the contribution of Jean Paul Sartre. Solomon, like the existentialists that he so dearly admired, views emotions as the way by which the individual engages with the world, as a kind of a strategy to navigate through life. His most important contribution to the study of emotions is the idea of emotions as judgments for which the individual is responsible. The philosopher goes further to explain that emotions are constituted by acts of judgments, which therefore construct a system. That said, emotions and judgment acts are not necessarily tied to their expression, yet they always sustain and structure a totality. Solomon explains that: "An emotion is a system of judgments. Anger is not just a

judgment of offense but a network of interlocking judgments concerning one's status and relationship with the offending party, the gravity and the mitigating circumstances of the offense and the urgency of revenge" ("On Emotions as Judgments" 187). Thus, emotions involve a long process, the intention of which is to change something in the world. Of course, the individual's world is reflected in the way that emotions are processed and expressed. For example the emotion of anger is contingent on being wronged by an offense and the offense is, "...typically defined and circumscribed by one's culture and by one's language... In other words, an emotion is a self-aware engagement in the world" (*True to Our Feelings* 19). Therefore, Solomon recognizes the importance of the role of culture and society in the understanding of emotions since he believes them to be strategies to engage with the world.

### **Emotions and rationality**

Ronald de Sousa believes that emotions have an intentional teleology, which involves a biological as well as a historical and social component. Emotions and their meanings are formed through paradigm scenarios—situations that elicit emotional responses through the engagement with the world and others—in which the individual learns appropriate emotional expressions and creates an emotional repertoire. De Sousa claims that "...[paradigm scenarios] are drawn first from our daily life as small children and later reinforced by the stories, art, and culture to which we are exposed" (*The Rationality of Emotion* 182). As individuals grow and develop, so does the repertoire of responses and understandings of meanings of emotion terms. Humans acquire appropriate modes of expression to articulate certain emotions elicited in certain situations. For

instance, the child learns the appropriate code of conduct to express grief for loss at a funeral. De Sousa believes that as part of their human development individuals learn and acquire emotions that draw them from the basic instinctual biological response into the intentional world. Emotions have become part of the world system and are linked to motivation and aims within that world (186). In this sense, emotions function as a form of engagement with the world, as Solomon emphasizes: "...we live in and through our emotions" (*True to Our Feelings* 10).

### **Emotionology, *emotives*, emotional regimes and communities**

Having established that emotions are biological and universal in the sense that all humans have the capacity to experience emotions, though they are culturally shaped through paradigm scenarios and are ultimately part of a goal system, we now turn to the historical study of emotions. Peter Stearns, William Reddy and Barbara Rosenwein attempt to understand the way emotions prompt, motivate and dictate private, public, individual and societal behaviors through their distinct yet ultimately interrelated historical approach. Taking into account the connection between culture, society and emotions, it makes sense that the conceptualization of emotions would change with time. For example, historians have pointed out changes in the meaning of emotions with the emergence of western individualism and modernity. Psychologists have also focused on the universal physiological and neurological aspect of emotions. Anthropological studies attempt to demonstrate that emotions are determined and even shaped by culture and ideology; they do so by considering epistemological differences in nonwestern cultures that challenge eurocentrism. In effect, rather than reducing emotions to physiological

reactions, the most current interdisciplinary research on emotions envisions them as complex cognitive processes firmly linked to society, culture and history. As Stearns suggests: “There is an emerging consensus that emotions have both biological and cultural components and that societies influence the expression, repression and meaning of feelings by giving them names and assigning values to some and not others (Stearns, *Doing Emotions History* 2).

Arlie Hoschschild paved the way for those that have developed the research on emotional culture of work in America. In her groundbreaking text *The Managed Heart: Commercialization of Human Feeling* (1983), the sociologist suggests a sort of performative concept to the emotions. She believes that the work culture requires you to play a role in which you must repress authentic emotions in order to appease your colleagues and clients. As a result workers display or perform/act (false-self) the appropriate emotional responses within specific situations.<sup>4</sup> She suggests that capitalism benefits from the concept of feeling management correlated to feeling rules within the corporate world. In this sense capitalist system ultimately numbs the worker with emotional burn or as I understand, the constant repression of authentic emotions: “The human faculty of feeling still ‘belongs’ to the worker who suffers burnout, but the worker may grow accustomed to a dimming or numbing of inner signals. And when we lose access to feeling, we lose a central means of interpreting the world around us” (188). Hoschschild suggests that to avoid the numbing of workers, individuals must be able to distance themselves from their false selves. She considers this strategy as a “healthy

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<sup>4</sup> This emotional performance is also related to Stjepan Meštrović’s concept of other-directed emotions versus authentic emotions, which will be analyzed closely in “Globalized Emotions.”

estrangement” from their other selves. Hochschild’s sociological study of emotions is fundamental in Peter Stearns’s historical approach and concept of emotionology within the American corporate culture. Stearns is also concerned with emotional restriction and tolerance and applies his historical studies of emotions to the American workplace and home. Stearns focuses on *emotionology*, the collective emotional standards of a society. His interest lies in the way different societies establish emotional norms that dictate the behavior of individuals. For Stearns this is a way to understand certain actions and behaviors in different cultures and societies. In the introduction of *Doing Emotions History* (2014), Susan Matt and Stearns point out that emotional norms reveal and shape the relationships that exist in the private and public lives, between classes, genders, religion and politics. For example, as we have seen in the case of emotional regimes, to choose to express or repress an emotion or to obey or ignore social conventions is considered to be a political act. In “Emotionology: Clarifying the History of Emotions and Emotional Standards,” Peter and Carol Stearns explain that all societies have emotional norms that govern citizens’ personal and communal conduct that correlate with the transformation of the social economy and ideology. For example, the rise of individualism resulting from “...[g]rowing commercialization and the problem of dealing with strangers commanded and perhaps in part depended on, emotional standards...” (Stearns, *Emotions and Social Change* 13). The weakening of traditional community ties and frequent impersonal interactions in the new economic model have a major effect on friendship and family dealings and everyday socialization (13). Peter Stearns would develop this phenomenon of the capitalist corporate emotional style in *American Cool: Constructing a Twentieth Century Emotional Style* (1994). The historical study of

emotions also deals with child rearing, the evolution of romantic love and marital rituals, to name a few. Emotionology is distinct from but inevitably linked to the emotion and the emotive experience and hones in on the social values and emotional norms and their evolution throughout time. This type of research promotes a better understanding and a deeper analysis of the representation and distribution of emotions through texts, literature and other cultural products like film, photography, art, advertisement, sports and the media etc.

In his groundbreaking work, *The Navigation of Feeling: A Framework for the History of Emotions* (2001), William Reddy indicates the need for an interdisciplinary approach in order to adequately investigate a history of emotions and highlights the contributions and important conclusions drawn from the research of scholars from different disciplines. He takes into account cognitive studies that define emotions as learned and internalized customs that are both intertwined with a goal system and connected to personal conduct that is determined by emotional regimes. From Anthropology he considers the focus on culture and ideology of distinct non-western communities and from poststructuralism, he draws from research regarding the connection between emotions and class, gender, sexuality and language. Nevertheless, the historian also critiques disciplines such as anthropology, which fail to consider the historical evolution of the emotions. Reddy also supports interdisciplinary studies, since his approach combines psychological and historical research. Reddy understands that emotions pertain to a totality, or rather, a world with certain goals and an agenda for subjects conditioned to behave and express themselves appropriately as defined by a shared discursive system. In such a way, emotion, as a sign in language, acquires a



meaning by way of a series of arbitrary associations that only make sense within a linguistic and social matrix. According to Reddy, for Jacques Derrida the discursive system of language is nothing more than an infinite circulation of signs that signify other signs, and concludes that everything is text. Since Michel Foucault and the poststructuralists underscore disciplinary discursive regimes, Reddy concludes that neither poststructuralists nor deconstructionists offer a way out of the discursive system.

Therefore, he proposed the notion of translation as a substitute for the sign:

My aim instead is to propose a concept of 'translation' as a replacement for the poststructuralist concept of 'sign'. By using the concept of translation I will argue, one can avoid the problem of the raw signified... I propose, one can fruitfully think of the signified as being 'translated' when one attempts to apprehend it, when it is 'found' as the shadowy complement of a signifier. (78)

Reddy explains that translation occurs constantly in the interrelation between people and objects, and interpretations of speech acts, as well as corporal, visual and linguistic language in order to carry out tasks and achieve goals. Accordingly, emotions become cognitive processes translated into actions within a specific system determined by culture, society and history. Reddy's concept is similar to Solomon's approach to emotions as judgments that necessarily lead to actions to change reality and De Sousa's concept of emotions functioning within a goal system.

Reddy's main contribution to the study of emotions is his concept of *emotives*.

Emotions are textually expressed as *emotives* that are descriptive, are relational in intention, and have an effect that transforms the subject "I" (100):

*Emotives* are translations into words about, into 'descriptions' of, the ongoing translation tasks that currently occupy attention as well as of the other such tasks that remain in the queue, overflowing its current capacities. *Emotives* are influenced directly by, and alter, what they 'refer'

to. Thus, *emotives* are similar to performatives and differ from constatives in that *emotives* do things to the world. *Emotives* are themselves instruments for directly changing, building, hiding intensifying emotions, instruments that may be more or less successful. (105)

Reddy points out that *emotives* are manifested in either an effective or non-effective manner. Since emotions are in constant transformation depending on time and circumstance, they cannot be considered as true or false, rather, the expression can either be sincere or deceitful in distinct instances that are determined by the social, cultural and historical context within a specific time and situation that are in constant transformation.

Reddy applies his theory to sentimentalism during the French Revolution, contextualizing the possible meanings historically. In other words, as translations and interpretations of emotions and their manifestation or translation into acts connected to individual and political goals of the era. The historian determines that emotional freedom, which consists of choosing and changing personal goals, is fundamental in the conservation of a political regime. Also it is necessary to establish a normative code of emotions, or in other words, to create an emotional regime. He explains that political systems with strict emotive norms achieve control by problematizing the goals of individuals or infringing on their freedom to pursue them and imposing emotional suffering upon those who deviate from the standards. This would ultimately lead outliers to search of emotional refuge with emotional regimes established by marginal groups such as gangs, cults, militias, or revolutionary groups. Accordingly, the regimes that permit emotional freedom and tolerate diverse emotive manifestations tend to be more stable, for example, a democracy in comparison to a restrictive authoritarian government (127-29). Reddy believes that emotions are in constant flux as they are formed through

the interpretation of *emotives*, that is, the discursive expression of emotions established within different emotional regimes. Yet *emotives* and meanings change throughout time. In other words, they are contingent on the cultural and historical context. Reddy believe that societies and political regimes can be evaluated by their emotive freedom. Thus, regimes that allow for freedom to experience diverse manifestations of emotions and tolerate emotional indeterminacy are more stable and are less likely to experience conflict or political unrest. While regimes that enforce strict emotive regulations and restrict emotional freedom—concerning the pursuit and choice of individual and collective goals—tend to be unstable and are more susceptible to revolutions and upheavals (Reddy, *The Navigation of Feeling: A Framework for the History of Emotions* 127).

Barbara Rosenwein challenges but does not completely oppose Stearn's and Reddy's grand narratives of the history of emotions. Rosenwein values the variety of sources to evaluate the emotional norms of communities as opposed to Stearns's singular use of the genre of etiquette texts as representative of how individuals expressed emotions and Reddy's *emotives* that favor discourse over gestures. Plamper reiterates Rosenweins contestation of the grand narrative of the west to be the history of emotional restraint (hydraulic model) that "had been shared by all previous historical theories of emotion—from Huizinga, through Elias, and Febvre, to Dulong and the Stearns, from Weber's origin of capitalism via Freud's 'culture' to Foucault's modern disciplinary regimes that developed in early modernity. (*The History of Emotions: an Introduction* 68). Rosenwein provides an alternative to the homogenizing narrative with her concept of emotional communities that link people through personal social contact as well as through text and media as she suggests: "[emotional communities] are precisely the same

as social communities, families, neighborhoods, parliaments, guilds, monasteries, parish church memberships” (“Worrying about Emotions in History” 842). Plamper understands her concept of emotional communities to “have affinities with Foucault’s discourse, Bourdieu’s habitus and Reddy’s *emotives* (69). Her interest lies in understanding the emotional life of smaller scale communities which share common standards of the way emotions are formed, valued and expressed. Rosenwein believes that individuals constantly engage with various communities within the same society and adjust “their emotional displays and their judgments of weal and woe... to these different environments” (842). I see Rosenwein’s theory of emotional communities, which she applies to medieval societies, as a micro study of diverse groups and communities that overlap and exist within the same society. In this sense, her theory could extend to groups that vary by social class, ethnicity, age, gender, religion and so forth, within a specific historical frame, as she underscores the importance of contradictory values and models, not to mention deviant individuals” that exist within the same society (843).

Stearns, Reddy and Rosenwein apply their emotional theories to different matters concerning society (medieval communities, French Revolution and U.S Corporate culture). Nevertheless, all three use texts and narratives (Rosenwein considers gestures, and rituals) to flesh out their historical investigation, from letters, to historical documents, philosophical texts, literature and advice columns among others. The final section will explain the importance of narratives in the study of emotions.

### **Emotions and narratives**

Patrick Colm Hogan believes that the depiction of emotions in narratives reveals important information regarding the way that a society conceives of emotions. He suggests that: "...there is a uniformity of narrative structures and of the emotions and emotion ideas that are inseparable from those structures. More exactly, the universals are the direct result of extensive and detailed universals in ideas about emotions that are themselves closely related to universals of emotion per se" (*The Mind and Its Stories* 2). Hogan considers literature as narratives submerged in emotions and is a universal human act of verbal art. He aims to explain the "...remarkably detailed, cross-culturally universal, and interwoven patterns of our emotions, our ideas about emotions and our most enduring stories" (6). Hogan proposes universal narrative structures in which emotions are inscribed. This concept is similar to de Sousa's paradigm scenarios in which emotional behavior is embedded in narrative situations. Take for example, the prototype of sorrow and happiness found in romantic tragicomedies and the acquisition of power in heroic tragicomedies. The prototype of sorrow results from the loss of loved ones and from loss of power, whereas the corresponding prototype of happiness is found in romantic union and acquisition of power (94). Hogan clarifies that not all narratives are romantic or tragicomic, simply that these are examples universal types of narratives that inscribe the prototypes of happiness and sorrow. There are many examples of (non) canonical works of literature that are not romantic or heroic, the point is that this is a prototype narrative structure that recurs across varying traditions. Hogan emphasizes that: "If heroic and romantic tragi-comedy are the prominent forms of canonical and popular narrative in all traditions, then their prominence constitutes an absolute universal—even though there are many stories in every tradition that are neither heroic nor romantic

tragicomedies” (100). In short, narratives are useful for the study of emotions because they embed emotional scripts and patterns determined by society, culture and history. Furthermore, according to Peter Goldie, narratives show the way the human mind organizes the daily interactions and experiences in real life, by coping with chaos and helping us understand ourselves, others, and the world: “Our lives are, in some sense, lived narratives of which we were the authors. Our lives are somehow only comprehensible through a narrative explanatory structure” (*The Mess Inside* 1). If emotions are the way by which one engages with (Solomon) and navigates through (Reddy) the world, narratives function to organize and shape our understanding of life and emotions.

I chose the novels and films analyzed in this study based on the assumption that they closely reflected their respective historical context. This establishes a parallel between the impact of the socio-political context on the formation of emotional regimes and *emotives* in each specific time period: modernity, militancy and globalization. This is not to say that these were the only emotional styles or standards at that time. As previously mentioned the reaction to the reproduction of homogenizing western emotional standards was, is and will be varied. Furthermore, some sections of society will continue to live on unperturbed by these *emotives*. Given the importance of intersectionality regarding ethnicity, culture, gender, class, etc., future development of this project would include more countries and texts in order to best represent each region and historical period. In short, I hope that this investigation will encourage further research in the very rich and new field of the emotions in Latin American narratives.

## EMOTIONS AND THE MODERN SUBJECT

*“The misunderstanding of passion and reason, as if the latter were an independent entity and not rather a system of relations between various passions and desires; and as if every passion did not possess its quantum of reason.”*

(Friedrich Nietzsche, *Will to Power* 1888)

In the twentieth century Latin America attempted to join the western world in the project of modernity culturally and societally, yet to this day remains in a hybrid state. In *Culturas híbridas: estrategias para entrar y salir de la modernidad* (1995), Néstor García Canclini explains Latin American Hybridity as the juxtaposition of traditional culture with the modern:

...the whole crisis of modernity, traditions, and their historical combination leads to a postmodern problematic (not a phase) in the sense that the modern explodes and is mixed with what is not modern... artisans continue to make pottery and textiles manually in industrial society; artists practice advanced technologies and at the same time look to the past in search of a certain historical richness or stimuli for their imagination.  
(266)

Although he speaks mostly of the fine arts in his book, hybridity is also apparent in Latin American literature. The initial struggle between Amerindians and Spaniards gave way to a multivalent struggle between Spaniards, their white descendants (Criollos), who lacked political opportunities because they were born in the Americas, as well as the mixed races including Amerindians and Afro-descendants. The highly structured caste system implied the systematic exploitation of enslaved indigenous and African people brought as slaves. The shifting relationship between these peoples that varied according to periods, countries, communities along five hundred years was reflected in the struggle for cultural

identity during the wars of independence, followed by the ongoing pendulum between the sense of belonging to Europe and a Pan-American identity along periods such as Neoclassicism, Romanticism, Indigenismo, and so on. The main formal and thematic shift in Latin American narrative of the twentieth century is that of the new fictions' break from traditional realism. Nevertheless, it sustained a "hybrid" form in the sense that it continued to look to regional history and heritage to establish an authentic Latin American experience in conjunction with the idea of being aesthetically modern.

Another perspective of Latin American modernity is associated with the plurality of culture that José Joaquín Brunner describes as a collage of fragments or of shattered mirrors reflecting the diversity of experiences of an incomplete modernity in Latin America due to the lack of infrastructure to develop the ideas that circulate throughout the region ("Tradicionalismo y modernidad" 308). Therefore, different social and cultural classes experienced modernity in distinct ways: while the middle class of the urban metropolis was afflicted by anxiety resulting from rural exodus due to industrialization, marginalized groups in rural areas continued to live as in feudal times, and indigenous populations maintained their ancestral customs. This chapter examines the representation of the emotions of the alienated modern subject that experiences the existential malaise of the city, focusing on an Argentine novel and a Chilean movie, both from the new aesthetic movements of the 1960s.

Latin American new fiction breaks from the formal and thematic frame of *la novela de la tierra* and explores the internal realm of the modern subject in the attempt to grasp the metaphysical questions that coincide with twentieth century modernity. The term modern denotes the continuation of the Enlightenment project of positivist reason,



industrialization, western and secularization of knowledge, the rise of capitalism, technological innovations, mass media, telecommunication and transportation systems that support the turn of the century (inter) national economic activity. Continued positivism and the capitalist stress on individualism resulted in paradigmatic changes such as disillusionment, and alienation that accompanied the lack of meaning and the absurdity of modern life, specifically for the middle and upper class of the urban metropolis. The emotions of angst and disenchantment surfaced in the River Plate region with the influx of immigrants and displaced rural workers in the cities with hopes of a new start. The rise of authoritarian governments in opposition to the leftist ideologies and economic struggles resulting from the war and the depression also evoked the existential anxieties of constant displacement and estrangement (María Luján Tubio, *Transatlantic Existentialism* 5-6). These existential emotions are prevalent in the Southern Cone literature that depicts urban life and deals with the anxiety of the modern subject facing the modern city, as depicted in the work of Roberto Arlt, Juan Carlos Onetti, Ernesto Sábato and Julio Cortázar.

This chapter will analyze how emotions that are influenced and shaped by the societal, cultural and intellectual tenets of the time such as existential emotions of modernity are represented in *Rayuela* (1963) by Julio Cortázar and in Raúl Ruiz's film *Tres tristes tigres* (1968). The two narratives written in the sixties reflect the alienation, dissatisfaction and loneliness shaped by the urban modern space in which the protagonists find themselves wandering aimlessly. An understanding of the thematic development and aesthetic tradition requires the contextualization of the historical

development of the new novel that lead to the Boom and its international success as well as that of the New Chilean Cinema.

### **Historical context**

Latin America must be understood from the imperialist perspective in which it takes on a peripheral role of a dependent colony and region of first, Spain, then Europe and later, of the United States. As to culture and literature, they have followed the same pattern in the sense that the intellectuals and politicians, influenced by liberalism and positivism used the western civilized society as a model and point of reference for cultural and societal modernity.<sup>5</sup> The success of the Bolshevik Revolution in 1917 and the end of the first World War lead to the end of the idealized superior European society and forced the intellectuals to consider the new world that would arise from the western crisis, as well as to look within their own heritage for new values of a Utopian society (Jean Franco, *The Modern Culture of Latin America* 103). The continuation of authoritarian oligarchs and of foreign interests in the region provoked the rise of social consciousness of the working and middle class who, encouraged by the Russian Revolution, used Marxist ideology to support their social reforms towards a new Latin American identity. The move towards the new forms of nationalism includes the rise of socialist parties, political and social reforms and leftist movements throughout the

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<sup>5</sup> Jean Franco refers to Rodó and *Arielismo* as a perfect example of the utopian idea of a unified Latin American spirit striving towards the highest form of civilized society modeled by Europe, warning against the materialism of the United States (*The Modern Culture of Latin America*, 69). On the same note, Sarmiento's *Facundo* project of civilization also looks to Europe as an example.

Americas.<sup>6</sup> The 1920s coincides with the Avant-Garde revolution in art and literature that sought to define new concepts of regionalism and nationalism that focused on their American roots. The artist's recuperation of American heritage looked to the Indian, the African and the land as the spirit of the nation, while other avant-garde movements sought to find revolution in art with the city as its center representing progress and innovations that would lead to the disenchantment and alienation of the individual in the midst of modern society (Franco, 148).

The long lasting tradition of the socially committed realism, *criollismo* and *indigenismo* in Latin American narratives serves as the point of departure for the emergence of the new narrative as well as the change in the thematic representation of the emotions. Although the Avant-garde is associated with highly politicized leftist ideology evoking the emotions to motivate political and social action, still there were artists that desired to create art and literature that was autonomous and separate from society.

Alfonso Reyes, following the Arielist tradition, believed that universal art and culture should be sheltered from society and nationalist boundaries. Reyes among others such as Jorge Luis Borges and Victoria Ocampo, with her literary magazine *Sur*, promoted the cosmopolitan and universal perspective over the traditions and folklore of distinct nations. Borges was never concerned with the dilemma of imitating Europe because to

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<sup>6</sup> Argentina's *Martín Fierro*, Cuba's *Avance* and Huidobro's idea of *Creacionismo* and *Acción* journal, Mexican post revolutionary *Estridentistas*, and José Carlos Mariátegui's socialist party in Perú, APRA and his vanguard journal *Amauta* (Vicky Unruh, *Latin American Vanguard*s).

him, it was the culture that Latin America had inherited.<sup>7</sup> Their concern regarding the creation, preservation and perpetuation of universal art echoes Rodó's *Arielismo* with the idea of a unified Latin American high culture (Franco, 176).

### **Latin American new narrative**

Often the new narrative of Latin America is associated with the so-called *Boom* novel of the sixties and writers such as Julio Cortázar, Gabriel García Márquez, Mario Vargas Llosa and Carlos Fuentes. Yet the success of these writers in international markets of the sixties, paradoxically implied overlooking their precursors, who were heavily influenced by autochthonous,<sup>8</sup> as well as North American and European modernist aesthetics illustrated by Proust, Kafka, Joyce and Faulkner, who had been publishing since the 1930s and thus anticipated the Boom's not so new narrative. As John S. Brushwood states, both the new narrative and the Boom indicate "The maturity of fiction in Latin America" (*The Spanish American Novel, a Twentieth Century Survey*, 212). Although they denote the same phenomenon, with a focus on the literary technical innovation and experimentation with narrative structures, the writers dealt with diverse

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<sup>7</sup>Argentina, Uruguay and Chile received a sizable European migration. In addition the state's campaigns of annihilation and displacement of the indigenous population in Argentina and Chile differentiates the southern cone's situation from the rest of the Continent in which indigenous populations are demographically persistent and at times, as in Bolivia, attain political power.

<sup>8</sup>Emir Rodríguez-Monegal emphasizes that the foundations of the novel had been established in Latin America with the *novela de la tierra* (*La vorágine* by José Eustacio Rivera, *Doña Bárbara* by Rómulo Gallegos, *Don Segundo Sombra* by Ricardo Güiraldes) and was an important point of departure for the new narrative writers of the 1940s such as Miguel Ángel Asturias, Alejo Carpentier and Leopoldo Marechal (*La nueva novela latinoamericana*, 52).

thematic content. While some authors within the same time period continued in the Latin American tradition of realism and socially committed content, others explored the internal realms of the subject, regional heritage and national identity. Critics have categorized and surveyed the new narrative by different classifying methods in the attempt to grasp the heterogeneity of the phenomenon.<sup>9</sup> The following section aims to exhibit some of the most prominent figures that serve as the foundation of the thematically diverse new novel.

Latin American literature continued its political and social commitment with the realist novels of protest, *criollismo*, *indigenismo* and *negritud*. One of the most important writers of this time was the Guatemalan Miguel Angel Asturias who merged vanguard techniques and narrative innovation with regional Mayan myths and customs and political anti imperialist perspective in his novels *El señor presidente* (1946) and *Hombres de maíz* (1949). The Cuban author, Alejo Carpentier is known for his narrative technique of *lo real maravilloso* in the treatment of Afro-Caribbean culture and history in novels such as *El reino de este mundo* (1949), *Los pasos perdidos* (1953) and *El acoso* (1956). In addition to Asturias and Carpentier, Brushwood includes Augustín Yáñez's novel *Al filo de agua* (1947) and Leopoldo Marechal's *Adán Buenosayres* (1948), as writers of the reaffirmation of fiction, which indicates the new direction of fiction in Latin America. *Al filo de agua* is novel of the Mexican Revolution that interconnects simultaneous events that depict a rural village's day-to-day and human interrelationships with the approaching Revolution lurking. Marechal parodies 1920s literary movements,

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<sup>9</sup> Juan Loveluck, John S. Brushwood, Donald Shaw, Raymond Williams, Anderson Imbert, Carlos Fuentes, Roberto Gonzalez Echeverría, Emir Rodríguez-Monegal.

specially the *martinfierristas* in his novel while depicting the plurality of Buenos Aires that his protagonist observes during a metaphysical crisis. Other critics consider Jorge Luis Borges as a prominent figure in this transition. According to Raymond Williams in *Twentieth Century Spanish-American Novel* (2003), the Spanish American new narrative writers desired to participate in Western modernity and did so through modernist narrative style, in which experimentation and invention were preferred over mimesis and representation. Also, there was the desire to be new and to create a personal universal aesthetics while remaining loyal to regional roots, rather than imitating the traditional *criollista* novel that dominated the end of the nineteenth into the early twentieth century. Although *modernismo* and the Vanguard movement provoked the progressive attitude to be modern, it was the European and North American modernist writers that influenced the development of the new narrative in Latin America. Williams explains the transatlantic contact between new narrative writers and the European modernists and recognizes Borges as the fundamental figure in the development of the Latin American modernist novel with his metaphysical short stories known for their innovative form in *Ficciones* (1944) and *Aleph* (1949). The new narrative writers share Borges' inclination towards the employment of modernist narrative aesthetics from abroad, such as stream of consciousness, internal monologues, varying view points, fragmentation of linear structure, new conception of time and space, neologisms and lack of causality (93). The emphasis on creation and invention through the use of modernist modes presented a new way of experiencing the Latin American reality and marks the beginning of the "new novel" in Spanish America (Brushwood, 158-59).

Many other writers, following Asturias and Carpentier, maintained their commitment to regional traditions, history and concept of identity<sup>10</sup> while simultaneously exploring modernist narrative techniques. Many of these authors in the 1950s were fascinated by Faulkner's varying narrative perspectives and produced fiction in this fashion, such as Gabriel García Márquez's shorty story collection *Hojasca* (1955) (Williams, 94). There were also *indigenista* writers such as Mexican Rosario Castellanos and Peru's José María Arguedas, who incorporated indigenous language and customs in their respective novels *Balún Canán* (1957) and *Los ríos profundos* (1958). Indeed, their novels attempt to represent the experience of indigenous people, which is also considered anthropological narrative. Probably the most successful writer dealing with the universal regionalist theme by way of the experimental narrative mode is Juan Rulfo's only novel, *Pedro Páramo* (1955). According to Donald Shaw in *Nueva Narrativa Hispanoamericana*, the publication of *Pedro Páramo* marked the evolution of the new novel into a technically sophisticated form of artistic expression. The gamut of Boom novels that were published after Rulfo's masterpiece received international attention for their aesthetic refinement and regional authenticity (209).

While the new novel is associated with technical and formal narrative innovation, there were also important writers who were concerned with the spiritual crisis and the universal internal struggle to understand existence in modern society. Shaw, like

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<sup>10</sup> The authors that wrote in this thematic class of narrative are known as anthropologist-writers. Roberto González Echeverría considers the novel as form of myth (origins) and archive (history) and explains that the novel serves as form of validation of the Latin American origin, culture and history. The novel is not only a fictional reflection of society but also preserves the history of how it has been recorded and written (*Myth and Archive: The Theory of Latin American Narrative*).

Brushwood, observes the major turning point in Spanish American narrative starting in the 1940s, in which the focus shifts from the socially and politically committed literature towards the notion of art belonging to an autonomous realm. Literature for these writers would no longer need to imitate reality, but rather, it would explore and invent different ways to experience it. He highlights the authors from the River Plate region especially Eduardo Mallea<sup>11</sup> for their revolutionary impact on the new novel through their fictionalization of the subject's internal spiritual dilemmas in the modern world as seen in his novels such as *Todo verdor parecerá* (1941), *El Retorno* (1951) and *Chaves* (1953) to name a few (18). Williams credits Mallea and the Brazilian writer Clarice Lispector in her early fiction *Perto do Coração Selvagem* (1943), *O Lustre* (1946) and *La cidade sitiada* (1949), for transforming the focus of the novel from the external to the internal world of the protagonists (95). Other important writers that dealt with existential themes of human relationships in their novels include Uruguay's Juan Carlos Onetti, Argentine writers Ernesto Sábato, Antonio Di Benedetto and the Costa Rican Yolanda Oreamuno.

These authors succeeded in reflecting on the internal problems of the individual and on existential anguish in a way that forced the reader to see and experience reality differently, even though they remained in the realist realm to narrate their fictions.

Conversely, Chilean writer María Luisa Bombal, who preceded them in focusing on the internal experiences of the individual, deployed surrealist and fantastic narrative techniques in her novels *La última niebla* (1938) and *La amortajada* (1934). Reflecting

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<sup>11</sup> Mallea's literature has religious undertones as his concern was for the salvation of the spirit of Argentina and Latin America from the direction of the North American materialist culture (Introduction by Myron Lichtblau, *History of an Argentine Passion* xii).



on the internal experience of the individual would become a common endeavor for the writers from the 1960s on.

### **The Boom's not so new narrative**

The diversity of the themes prominent in the new narrative of the internal, spiritual struggle of the individual in modern society, the difficulties in the realization of national and regional identities and the social and historical concern of the committed writers continue in the 1960s with the rise of the Boom. Yet, at this stage of the new narrative's development, the writers were producing modernist, aesthetically sophisticated novels that piqued the international market's interest for fusing the modernist technique with the authentic Latin American experience.<sup>12</sup> It is precisely for this reason that Brett Levison considers the Boom to be a neoliberal product in the sense that the canonization of a select few branded Latin America for a market aesthetic and exoticism. As consequence, Levison believes that the Boom failed in its attempts to be revolutionary by becoming a market success (*The Ends of Literature: The Latin American "Boom" and the Neoliberal Marketplace* 23).<sup>13</sup>

While Levison draws attention to the *Boom*'s role in the international market, critics closer to the phenomenon hold an appreciation for the writers who have continued

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<sup>12</sup> Rodríguez Monegal observes that the development of the novel owes a lot to the development of major cities and publishing houses as well as the readership that would emanate from the urban sites the same way that the novel gained popularity in Europe with the rise of the bourgeoisie (*La Nueva Novela Latino Americana*, 49).

<sup>13</sup> We will revisit this subject matter in "Globalized Emotions", as it is associated with the literature that follows the era of the *Boom*.

towards the new aesthetic direction of the novel, whose market popularity has led to the promotion of the cultivated reader in Latin America and motivated the future generation to pursue innovative narrative styles. In *Historia personal del boom* (1972), José Donoso provides his personal account of the Boom and its impact on Latin American literature. Donoso recalls the difficulties of publishing novels in Chile and explains the isolation of the writers from each country and the lack of access to the latest and most innovative literature from Latin America. The literature had to be circulated by what he referred to as literary *chasquis*, in other words, by word of mouth from literary circles and individuals, which in turn, created a literary network throughout the region. He believes that the lack of Spanish American literary fathers and the delayed recognition of Borges, Carpentier and Asturias in the region, allowed him and other writers of his generation more freedom to experiment with the international literary style to which they had access (16). The Chilean writer gives credit to Carlos Fuentes for his role in unifying Latin American writers and obtaining international recognition for the region, as well as for his influence on Donoso's personal literary development and success with *El lugar sin límites* (1966), and later with his experimental *El obscuro pájaro de la noche* (1970). Donoso also speaks of the dominance of the *criollista* novel especially in his native Chile, known as the country without novelists, and the disdain towards the writers who preferred and practiced experimental narratives influenced by modernist writers from abroad, such as Enrique Lafourcade and Jorge Edwards.

Other important writers from the early 1960s but not considered part of the Boom include the Cubans, José Lezama Lima who published *Paradiso* (1966) and Guillermo Cabrera Infante authored *Tres Tristes Tigres* (1967). In México, the young counter

culture, *Onda* writers that incorporated popular culture and language to their novels, gained momentum in the sixties with Gustavo Sainz's *Gazapo* (1967) and José Agustín's *De Perfil* (1966). Also, there were the writers who followed the aesthetic tradition of the *nouveau roman* of the 1950s in France such as Salvador Elizondo's *Farabeuf* (1964). Elizondo accomplished something that no other Latin American author of this time period had. The Mexican achieved a sort of anti-novel as *Farabeuf* has no plot or narrative structure, rather it is composed of a series of tableaux with the purpose of reconfiguring the concept of reality through the perceptual experience of the novel itself from inconsistent points of view in the same way that images do in painting and film.

Carlos Fuentes and Julio Cortázar contemplate the universal metaphysical concern of human existence in modern society, while the other authors remain in the thematic realm of regional myth and history, national heritage and identity. That is not to say that Fuentes and Cortázar do not address national identity or that the other writers do not touch on universal concepts of existence or modern society, it is simply that they undertake metaphysical questions explicitly. This chapter will focus on Cortázar's *Rayuela* as a representative work of the boom and the new narrative that deals with the theme of existentialism in the modern subject's internal struggle.

### **Existentialism in the River Plate**

Cortázar and other River Plate writers such as Onetti and Sábato are important figures that have contributed to the trajectory of metaphysical and existentially themed narratives from Latin America. These novels are of interest since their authors have created characters ruled by reason that are thrown into modern society and are on a quest

to find or create meaning out of their absurd existence. Whereas Cortázar criticizes the insufficiency of western reason, Onetti creates an absurd atmosphere that submerges his characters in a bleak and austere reality such in his novels *El Pozo* (1939), *Tierra de nadie* (1941) and *El Astillero* (1962). Sábato also depicts characters that are detached from society such as in *El túnel* (1948) and *Sobre héroes y tumbas* (1961). While these characters are trapped, they attempt to find a way out, or at least a way to cope with the absurdity of modern society. It is my contention that the emotions shaped by the disillusionment resulting from the crisis of western civilization, economic and political struggles, and the failure of enlightenment plaguing this time period in the River Plate, are integral in the representation of the modern experiences of the protagonists.

In *¿Qué es el existencialismo?* (1967), Ernesto Sábato observes the crisis of modernity that the individual must face, such as the failure of science and technology to solve the internal and external problems of the world as what induces the existentialist attitudes of the loneliness and alienation:

Nunca como hoy el hombre sintió tanto la soledad; paradoja doble, porque está amontonado por millones en las grandes metrópolis... Parecería que el desarrollo técnico no solo no trajo solución a los problemas espirituales del hombre, sino que agravó los que ya tenía y en buena medida, la crisis de nuestro tiempo, que no es solamente una crisis social, es además, y profundamente, una crisis espiritual. (10)

Indeed, these attitudes are ever present in the novels dealing with the existential themes from the River Plate region since the 1920s. These themes of alienation, disenchantment and solitude that appear in the narratives of the 50s and 60s are often associated with the European existentialist movement headed by Jean Paul Sartre and his circle.

Nevertheless, River Plate writers were already contemplating existentialist concerns in

the previous decade. The characters of Roberto Arlt's novels, *El juguete rabioso* (1926) and *Los siete locos* (1929), which take place in an urban setting, have to face their empty and absurd existence in the modern city. Existentialism can be traced even further back in the Spanish language to Miguel de Unamuno and José Ortega y Gasset, who like Sartre, were influenced by Friedrich Wilhelm Nietzsche and Søren Kierkegaard.<sup>14</sup> Additionally, River Plate writers such as Eduardo Mallea, Antonio di Benedetto and Juan Carlos Onetti had been exposed to important European writers who were precursors to Existentialism, like Franz Kafka and Fyodor Dostoevsky.<sup>15</sup> In her dissertation, which focuses on transatlantic dialogue regarding existentialism in the River Plate, the United States and France, María Luján Tubio points out that the experience of disorientation, disillusionment and alienation intensified after the first world war and the global changes that would ensue, such as the dominance of capitalism and bourgeois values, migrations, technological developments and the failure of enlightenment. These emotions of angst and disenchantment surfaced in the United States with the loss of the American dream, the Great Depression and the two world wars. The River Plate had a similar experience with the influx of immigrants and their hopes of a new start, but also the rise of authoritarian governments in opposition to the leftist ideologies and economic struggles resulting from the war and the depression, evoked the existential anxieties of constant

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<sup>14</sup> Friedrich Wilhelm Nietzsche, Søren Kierkegaard, Miguel de Unamuno, and Fyodor Dostoevsky share the common thread of crisis in the face of the enlightenment project and modernity, in the religious and spiritual sense of existence (Solomon, *From Hegel to Existentialism*).

<sup>15</sup> In *¿Qué es el existencialismo?* (1967) Ernesto Sábato mentions well-known writers who have influenced existentialism in the River Plate such as Argentina's Carlos Astrada's and his philosophical writings.

displacement and estrangement (5-6). It is interesting to consider that the River Plate region came upon Existentialism by way of its literary trajectory and regional experience. This does not discount the undeniable influence of Sartre and French existentialists in the region, especially considering the work of Sábato and Cortázar. The history of existentially themed narratives simply suggests that the region has its own personal encounter with existentialism that corresponds to their regional crisis, rather than just as another literary trend imported from abroad. The existential attitudes and emotions that will be analyzed in *Rayuela* and *Tres Tristes Tigres* arise from the crisis of modernity and are representative of the disenchantment of the time. Nevertheless, certain existential themes are directly correlated with specific European thinkers such as Heidegger, Sartre and Camus and will be examined within that philosophical framework.

### ***Nouveau Roman* and the Beat Generation's emotional rebellion**

In order to contextualize Cortázar's novel, it is also important to consider other international cultural movements of the time that were driven by aesthetic innovations as well as the search of the meaning of life. Cortázar's time in Paris has undoubtedly influenced the representation of emotions in his novel. The *nouveau roman* aesthetic movement dominated the 1950s literary scene in Paris together with the Existentialist writers. The writers of the new French novel aimed to break away from the traditional realist Balzacian style of the nineteenth century novel and to join the modernist experimentation of the poets, painters and filmmakers of the twentieth century. Alain Robbe-Grillet, an important figure of the movement, criticized Sartre for his prosaic use

of the novel to transmit ideology rather than treating it as an aesthetic work of art.<sup>16</sup> The Avant-Garde painters as well as the experimental film of the Left Bank<sup>17</sup> movement heavily influenced the *nouveau roman* in the construction of spatially centered novels, which consisted of a series of tableaux with no temporal coherence or narrative plot (Kramer, *Writing from the Riverbank* 5). *Rayuela* embodies both the existentialist themes and subject centered narrative as well as the experimentation of the *nouveau roman*. Emotions were absent and the subject was irrelevant in the French anti-novel, which focused on non-referential creation in opposition to Sartre and Camus's ideologically committed literature in which the emotions do play an important role in the subject centered narratives. Nevertheless it is important to recognize the desire for the new in the *nouveau roman* that chooses to completely detach from social commitment and focus on experimental aesthetics.

Another literary movement worth considering in the 1950s is the Beat literature in the United States. The post-war Beat Generation<sup>18</sup> was an important countercultural movement that influenced the 1960s hippie anti-war era, civil rights movement in the

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<sup>16</sup> See "It is of course true that Sartrean 'engagement' and socialist realism have in common the basic presupposition that the novel should give a realist representation of the world, and this the *Nouveau Roman* increasingly rejects" (Celia Britton, *The Nouveau Roman* 15).

<sup>17</sup> Alain Robbe-Grillet was the most involved with filmmakers and collaborated with Alain Resnais in the adaptation of his novels (Kramer, *Writing from the Riverbank* 4).

<sup>18</sup> The Beat Generation shared common cosmopolitan ideologies with European Artists specially Allen Ginsberg (modernist surrealist poetry) and William S. Burroughs who spent time in Mexico, Tangiers and France and was highly influenced by the surrealist aesthetics of the 1950s and 60s. In fact, *Naked Lunch* (1959) first published in Paris is a novel that can be read in any order, similar to the concept of *Rayuela* (Raj Chandarlapaty, *The Beat Generation and Counterculture*)

United States and the international student movements of 1968. The Beat ideology was a response to the nation's efforts to homogenize cultural and societal standards (including the emotions) after the World War II. Similar to the New Narrative writers, their major precursors and influences were the European Avant Garde and the Lost Generation. Another major influence for the Beat was *hipsterism* that emerged in the 1920s Jazz culture of the United States, which Gregory Stephenson describes as an artistic reaction against the dominant culture and a consciousness involving: "...surface aloofness and imperturbability, a refusal to succumb to or to be affected by the agitations of the world, while at the same time it included a responsiveness, an openness to new and unusual experiences and ideas, together with the ability to let go, to lose oneself, to release the energies of the instincts and spirit" (Stephenson, *Daybreak Boys: Essays on the Literature of the Beat Generation* 5). This echoes Peter Stearns ideas of the establishment of emotional standards in the 1920s based on the capitalist consumer corporate culture. In *American Cool* (1994), Stearns observes that the homogenizing project began in the 1920s with the shift from the Victorian to the distant and neutral corporate emotional style and social conduct. He explains how the emotionology, or emotional standards directed towards the middle working class changed to facilitate corporate consumerist society. For instance the attitudes towards anger as a negative emotion, which in the twentieth century would be avoided completely as it "interfered with constructive dealings with others" (133). He develops his thesis of the construction of the cool emotional style in the United States and its roots in the corporate emotional management project. Yet, there is a similarity with the detached attitudes of the margins within the hipster, bohemian, Beat and hippie cultures. On one hand the modern subject that



conformed to the homogenized emotionology represses and avoids any emotions that would negatively impact their private and public relationships while the countercultures aimed to express and release their bare unhindered emotions in every aspect of life as part of the process of spiritual and individual transcendence of the materialistic society. Stephenson describes the Beat aesthetics to proceed from: "...raw emotion, naked confession, and personal vision embodied in organic, intrinsic, and improvisatory forms. It attempts to clear the blockage of the conscious mind and to contact and to communicate the latent powers and potentialities of the self" (*Daybreak Boys* 10). The cool attitude emerges from both contrary emotional standards. Here we see how the emotions are formed by the social, intellectual and political situation of the time with the central emotional project and its marginal reactions.

The beat ideology is also present in *Rayuela*, from the bohemian circle of artists and writers, Oliveira's aimless wanderings in the search for meaning in life and references to eastern spirituality<sup>19</sup> and to the affinity for jazz and otherness for spiritual transcendence. The analysis demonstrates the notion of emotions as historically bound to society, which in this case, denotes the failure of both the enlightenment promise of reason and romanticism's reaction with the emotions to save man. The paradigmatic shift of emotions in the twentieth century was shaped by the societal changes as well as the influence of the cultural and intellectual reactions to society, such as Existentialism and the vanguard movements and the *nouveau roman*, which are evident in Cortázar's novel. The existential themes are present in protagonist's journey of transcendence of his absurd

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<sup>19</sup> Gary Snyder introduced the Beat Generation to the East and was a Buddhist intellectual that had traveled through China, Japan and India, bringing Zen to the States. (Bruce Cook, *Beat Generation* 29).

modern society, his attempts to find meaning in life by way of art as represented by the bohemian Serpent Club and jazz, and his use of the *other* (La Maga) to identify himself. The experimental aesthetics deployed in the novel reflects the influence of the vanguard movements of the 1920s and the *nouveau roman* of the 1950s.

### **Existential emotions and the modern subject**

The modern subjects are left alone to figure it (meaning of life) out for themselves. They can conform to the homogenized emotional standards or the marginal reactions to them. Since Existentialism is one of the reactions resulting from Kierkegaard's resistance to Hegelian reason and dialectics, it seems to have emerged from the spiritual crisis occasioned by positivist reason. Emotions play an important role in existential philosophy of the twentieth century. Sartre wrote *Sketch for a Theory of the Emotions* (1939), and although Martin Heidegger never uses the term emotion in his most well known phenomenological work, *Being and Time* (1927), he does address the importance of moods in his philosophy of being in the world or *Dasein*. Heidegger believes that moods are simply part of the phenomenon of *Dasein*: "mood comes neither from 'outside' nor from 'inside,' but arises out of Being-in-the-world, as a way of such being" (*Being and Time* 29: 176). Moods, which are regarded as bound to society, are contingent on the values and standards of the specific social situation of the individual. Charles Guignon expounds on the idea of *situatedness* as being attuned to the world by way of a specific mood:

Heidegger's neologism *Befindlichkeit*, which I have translated as "situatedness," is drawn from such ordinary German ways of speaking as 'Wie befinden Sie sich?'... Literally, the question means 'How do you

find yourself?' ... the technical term is designed to capture the often inchoate background sense of 'where we are at' or 'where we find ourselves' that accompanies and pervades our involved agency in the world. ("Moods in Heidegger's *Being and Time*" 234-5)

Heidegger declares that the subject is always in a certain mood, and it is through these moods that one experiences and perceives the world. It is a way to be attuned with the world in a relational context of being. For instance when one is depressed and in a grim mood, one sees the world through a bleak, negative filter, as opposed to someone who is in love and in a happy mood who as a result perceives all the positive joys of the world. Guignon observes that Heideggerian moods give value and importance to objects, beings and situations in the world, in fact it is the way that the world unfolds to *Dasein*: "Our moods modulate and shape the totality of our Being-in-the-world, and they determine how things can count for us in our everyday concerns... Moods enable us to focus our attention and orient ourselves" (237). It is necessary to point out that moods are intentional in that they are always about or refer to something in the world, which is bound to a societal and cultural context.<sup>20</sup> Therefore, the attunement to the culturally contextualized world is contingent on the standards and norms accepted in that world, and in this sense they are ultimately public rather than private belonging to the self (239).

Sartre also believes in the intentionality of emotions. The notion that the individual subject has personal freedom within a specific societal parameter and therefore is responsible for all of his or her choices, actions and consequences is the foundation of

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<sup>20</sup> Intentionality is the fundamental basis of the phenomenological thought that originated from the Scholastics and recuperated by the phenomenologists Franz Brentano and Edmund Husserl.

his existentialist thought. In *Existentialism and Human Emotions* (1957),<sup>21</sup> Sartre explains the idea that man precedes essence, stating that: “It means that first of all, man exists, turns up, appears on the scene, and, only afterwards, defines himself. If man, as the existentialist conceives him, is indefinable, it is because at first he is nothing. Only afterward he will be something, and he himself will have made what he will be” (15). Although Sartre believes in complete freedom of the individual, he also understands that individuals pertain to humanity as a whole and that they are bound to their societal parameters. It is within this greater context that individuals have the freedom to choose and act, for it is action that constitutes the individual (32). The importance of the creation of one’s reality to existentialists is obvious and is linked to the individual’s imagination and carried out by way of their emotions. In *Sketch for a Theory of the Emotions* (1939),<sup>22</sup> Sartre explains the idea of emotions as choices that are made to transform the individual’s situation in the world: “In a word, during emotion, it is the body which, directed by the consciousness, changes its relationship with the world so that the world should change its qualities. If emotion is play-acting, the play is one that we believe in” (65). Emotions are strategies to evade difficulties and to create excuses for one’s (in) actions. Sartre thinks of emotions as magical transformations of the world. These

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<sup>21</sup> In this text, Sartre defends Existentialism to Christian and Marxist critics that attack the philosophy for being pessimistic and lacking in moral/societal responsibility and action, when in reality, it is an optimistic perception of the reality that holds the free individual responsible for all of humanity (*Existentialism and Human Emotions*): “Consequently, we are dealing here with an ethics of action and involvement” (36).

<sup>22</sup> This theory of emotions was never fully developed yet it sustains the phenomenological and existential concept of emotions as the way by which individuals engage with the world and others.

transformations involve rationality and imagination in the sense that the subject must first imagine and create possible outcomes to a situation and then decipher the emotions to be experienced with each scenario to rationally make judgments. Whether this process occurs consciously or automatically, the emotions function to magically transform reality so as to come out better or worse from a situation. The example that Sartre provides in his book is that of the grapes that are too ripe. The situation goes as follows, a boy desires grapes that are just out of his reach and so he decides to change his mind about them saying that the grapes were overly ripe anyway. This does not mean that he did not feel disappointment, for this emotion is what prompted the transformation of reality, rather it demonstrates that emotions are how humans engage with their reality and that it is through emotions manifested in judgments, that individuals experience their reality. In this case he displayed inauthentic emotions to alleviate the negative impact of his authentic emotion of disappointment. Granted, this example has very insignificant consequences and could not compare to a life or death situation in which the emotions are more severely compromised, for example choosing to comply with the Nazis during their occupation of France. Yet, depending on how one chooses to process emotions of fear, guilt, anger etc., one could justify their decision by detachment from authentic emotions (emotions experienced for the self) or inauthentic (emotions performed and expected of others), or by the repetition of self-affirming narratives. In this sense, the emotions are certainly choices made to magically transform reality. This emotional strategy and existential attitude is evident in the overly rational protagonist of *Rayuela* and his way of navigating through his absurd modern reality.

The many philosophical and aesthetic approaches to *Rayuela* range from the experimentation of structure and language, to its playful metaphysical game of dialectics and pataphysics, and even its meditative Zen spiritual themes. Certainly, the novel has seen its fair share of existential and surrealist interpretations. The focus of this analysis is of emotions as the protagonist's motivation in the novel in conjunction with reason, rather than simply serving as its binary other, although he appears to be unaware of the relation between the two. Having established the historical context of the new narrative that deals with the subject's internal struggle in the face of modernity, as well as the existentialist perspective that the individual engages with the world through emotions and the premise that modern subjects and their emotions are firmly bound to society and history, I offer a reading of emotions as an alternative approach to Cortázar's *Rayuela*. And so, the core of the analysis includes the representation of the emotions, specifically love and the existential emotions of detachment, loneliness and anxiety as the way the protagonist engages with reality throughout his journey. It is my contention that emotions are manipulated into fear, detachment, indifference and loneliness to contain Oliveira within his positivist prison, and to restrict him to the objective reality of the modern world. For Oliveira, the only way out of this predicament is to develop and cultivate different emotions, such as love and compassion, which would free him from the absurd reality of automaticity. In other words, he would have to accept the world as it is in order to change the way he perceives and relates to it. Heidegger explains that humans are always in a certain mood, for it is the way we are situated in and relate to the world. The only way to change one's mood is to shift into another mood: "...when we master a mood, we do so by way of a counter-mood; we are never free of moods" (*Being and Time*

136: 175). That said, Oliveira chooses the emotions of melancholy and loneliness as his way of engaging with his world.

### **Emotions as a guide to the game of *Rayuela***

Unable to accept the absurd, purposelessness and meaningless existence, Oliveira attempts to solve the enigma by way of rationality but ultimately falls short. The insufficiency of reason is countered by the emotions, which he is never able to fully grasp or experience. The emotions serve as the guide through the labyrinth of reason to find an alternate reality. It is not that Oliveira is void of emotions, as he certainly has moments that evoke contentment, such as his intimacies with La Maga and the joy of Berthe Trepas's music, but he mostly experiences loneliness and boredom, hence his aimless wandering in the streets of Paris and his incessant philosophizing. Oliveira's hyperactive reason prevents him from experiencing life to the fullest,<sup>23</sup> (including his emotions) as if he were trapped in his mind unable to engage with his reality.<sup>24</sup> Oliveira's love for La Maga is the closest thing he had to a meaningful existence that he believes to exist

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<sup>23</sup> This is the key to the universal concept of existentialism, as they find the answer to the absurd existence in the passions as the key to living life to the fullest and creating the purpose you seek in a bleak reality as opposed to the reason of Enlightenment.

<sup>24</sup> In this sense, Oliveira is truly a Cartesian subject rather than a Heideggerian one since he lives through his mind and consciousness as the center of the universe rather than through his relational experiences with the world as a part of a whole (Matthew Shockey, "Heidegger's Descartes and Heidegger's Cartesianism").

beyond the objective reality into which he was thrown.<sup>25</sup> Nevertheless, his overt self-awareness and over rationalization of every experience deters him from being fully immersed in the reality that he seeks. To make it worse, as a modern subject, he is fully aware and conscious of his predicament. I would propose that although he is unable to express or fully concretize his emotions of love and compassion, he nevertheless experiences a plethora of existential ones that work as strategies together with reason to cope with his meaningless existence in his absurd modern reality. Here lies the concept of emotions as rational acts with an aim to change the world, which really is done through changing oneself and magically transforming world through emotions and narratives that affirm them.<sup>26</sup>

According to Ronald de Sousa and Robert Solomon emotions consist of a system of judgments and decisions motivated by a final goal. De Sousa believes that emotions are rational and that as humans, emotional repertoires are acquired and learned from paradigm scenarios that involve interaction with the world and other beings. For instance, we learn specific behaviors from our cultural upbringing such as how to express grief for death, how to express gratitude for hospitality or how to express anger when you are wronged. In this way the individual learns what emotions are appropriate within different situations and how to express them. De Sousa also believes that emotions have an intentional teleology that works together with reason to achieve certain outcomes in an

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<sup>25</sup> This is a reference to Heidegger's term of *thrownness*, which is defined as the concept of being randomly thrown into a world in a specific position of being in the with out explanation (Guignon, 240).

<sup>26</sup> Existentialists believe that the subject is free and is self-constituting (Sartre, *Existentialism and Human Emotions* 12).



individual's goal system (*Rationality of Emotions* 45). This is very similar to Solomon's idea of emotions being a system of judgments in the sense that they both understand emotions to be intentional, in that they are always about something in the world, and that emotions work together with reason as strategies to attain long-term goals such as creating an identity for yourself, working towards a high ranking position at work or a political or revolutionary cause. Within these long-term goals exist short term ones that involve a negotiation and rationalization of emotions, that are constituted of decisions that would either support or delay the achievement of the long-term goals. So, in the same way that existentialists believe that emotions are strategies to engage with the world, de Sousa and Solomon believe that they are the way one navigates through life involving a series of decisions to actively create one's reality. These emotions and judgments depend on the cultural standards established within distinct societies and so a western modern subject will have different emotional repertoires and standards of expression than a subject from a tribal culture. These differences could even occur within the same society with different religions and cultural practices. The point here is that Oliveira, a character within a novel (an individual within a totality), uses his emotions as strategies to navigate through his life with the goal of experiencing a transcendent reality and understanding the meaning of life.

In this sense Oliveira's active creation of his identity is carried out by way of his emotions. It is important to perceive Oliveira as a character with a function within the totality of the novel rather than an actual being and so we must consider the character as well as the emotions as pertaining to the contextual whole. Cortázar represents characters and emotions contextualized within the post-war, positivist western society of Paris and

Buenos Aires and so it is important to consider the *emotionology* of modernity as experienced by the intellectual exile, as briefly discussed earlier regarding the homogenization of emotions and its countercultural reactions, to understand the protagonist's arrested emotional development.

In *Affective Mapping: Melancholia and the Politics of Modernism* (2008), Johnathan Flatley examines the modernist aesthetics that dealt with the melancholia that accompanies different experiences of modernity.<sup>27</sup> He also suggests that modernity's melancholia comes from the general experience of loss<sup>28</sup> resulting from the alienating and isolating effects of major social transformations of industrialization in which the workers were separated from one another as well as from the value of their work. Other reasons include the need for mobility, which resulted in exile and the displacement of extended families and communities, and finally the secularization of society and dominance of reason leading to the loss of spiritual and religious purpose. Flatley believes that modernity is a "site of regular contestation" in the sense that not only did it transform the engagement with the world but also it continued the Enlightenment project of Utopian promises of progress through reason and so forth as well as its oppositions, such as political revolutions, human/civil rights movements and counter cultures (28-30). The

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<sup>27</sup> Flatley describes modernity as a project that involved a new conceptualization of time and space, from the cyclical to the linear measured temporality and a turn to globalism over locality (28).

<sup>28</sup> Flatley states that modernity implies loss of the past as its very meaning refers to the present and looks to the future: "...to be 'modern' is to be separated from the past. In fact, it may be that modernity signals nothing more or less than the impulse to declare the difference of a present moment in respect to the moments that preceded it..." (29).

Beat Generation could also be considered as a reaction to the failed project of modernity.

Its failure leaves the modern subject in a melancholic state as Flatley explains:

... precisely the utopian promises of modernity put the modern subject in a precariously depressive position. This is because the promises of modernity are never fulfilled. At any given moment, the preoccupation with the ways the world has not met the promises of modernity renders the world apparently lackluster, stale and profitless even if the possibility of transformation always seems to lurk on the horizon. (31)

This utopian promise is a problematic element in Oliveira's situation, as the young educated male subject understands that the promise will remain unfulfilled. His self-awareness of what he is lacking (a spiritual and meaningful existence) in his modern environment is what causes his discontent and dissatisfaction, a symptom of the failure of modernity. He recognizes that reason will not lead him to his "Kibbutz del deseo" and that he must come about it in a different way.

The emotions are mostly represented by way of the protagonist's focalization and they are directly addressed through philosophical thought and reflection or through observation of the world and others; i.e. emotions are defamiliarized through Oliveira's filter. The representation of the melancholy evoked by modernity in Oliveira produces an alienating affect for the character as well as the reader. "Cool"<sup>29</sup> Oliveira's emotions are dulled down by reason and are never directly addressed in the sense that he talks and explains the meanings of emotions but does not experience them. Since the emotions of the modern subject are considered private and internalized as opposed to the early modern subject who abided by different emotional standards because emotions pertained to the public social realm, Oliveira's emotions are expressed by way of his reflective

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<sup>29</sup> See *American Cool* (1994) by Peter Stearns.

contemplation. In “From Ritual to Romance: Toward an Alternative History of Love,” John R. Gillis investigates the evolution of the historically constructed emotion of love in England from the early modern period to the nineteenth century where a major shift occurs in its conceptualization from the public and ritualistic to the private and romantic. The early modern conception of love as “cooperation and mutual assistance” would transform in the late eighteenth century among the elite and upper class that looked down on the popular rituals that would be sustained in the rural and urban areas where the working class benefited from societal support and partnership (105). In the nineteenth century the notion of love was idealized and associated with the private realm of disembodied *feelings*,<sup>30</sup> for the removal of the public corporal performance from its rituals thereby separated the physical body from feelings. Gillis observes that this shift coincides with the change of meaning of the term *emotion*, which meant physical movement prior to the nineteenth century and became associated with psychologically subconscious *feelings* (106). This also occasioned the shift in gender roles in which the middle class male was the sole economic source, the active romantic and sexual actor. Gillis explains the transformation of love in correlation to the rise of individualism and states:

The idea of love as a powerful inner impulse, as private experience transcendent of all social and moral considerations, arose simultaneous with the emergence of middle class male concepts of individualism that identified manliness with the autonomous, rational and always firmly bounded self... In contrast to earlier notions of self as porous and vulnerable, their body image was that of the hard impervious shell,

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<sup>30</sup> Hydraulic model of emotions, which emerged in the nineteenth century considered emotions to be an internal drive that needed to be released or repressed (Gillis, “From Ritual to Romance: Toward an Alternative History of Love”).

invulnerable to invasion but equally incapable of effective communication of feeling. (107)

The concept of love and emotions would continue to evolve in the twentieth century with the fully developed modern subject as free, autonomous and rational. Emotions would be subordinated to reason as something to be controlled in both the public and private realm as Peter Stearns suggests in *American Cool* (1994). This idea of love is reflected in the displacement of emotions hidden behind a cool indifference, which is evident in Oliveira. There is a sort of numbing affect that Oliveira undergoes where he is desensitized to an extreme with excessive rationalizing and purely carnal encounters. For instance in chapter twenty, Oliveira breaks up with La Maga and rationalizes through the whole process almost to convince himself of the reason for his actions but also to sustain a “cool” collected attitude towards inconsequential circumstances of human interactions and emotions that does not merit the same concern as his metaphysical dilemma. On the other hand, La Maga expresses her bare emotions releasing tears and dramatically pleading him to stay. There is a contrast between Oliveira’s symbolic understanding of emotions by way of reason and knowledge and La Maga’s direct experience of them with no need to explain or name anything. This reveals the level of detachment from the emotions in the modern subject represented in Oliveira.

Oliveira’s relationship with La Maga is ambivalent; as he on one hand disdains her for her intellectual shortcomings and ineptitude, while on the other he admires her spontaneity and capability to live fully immersed in the moment, as poetically described in one of many of Oliveira’s stream of consciousness:

Yo describo y defino y deseo esos ríos [metafisicos], ella los nada. Yo los busco, los encuentro los miro desde el puente, ella los nada. Y no lo sabe,

igualita a la golondrina. No necesita saber como yo, puede vivir en el desorden que es su orden misterioso, esa bohemia del cuerpo y el alma que le abre de par en par las verdaderas puertas. Su vida no es desorden más que para mí, enterrado en prejuicios que desprecio y respeto al mismo tiempo. Yo, condenado a ser absuelto irremediabilmente por La Maga que me juzga sin saberlo. Ah, dejame entrar, dejame ver algún día como ven tus ojos. (21:133)

Joseph Sharkey observes that although feminists have vilified Cortázar for his use of “el lector hembra” to refer to the passive reader and the essentialist binary and sexism in the characterization of La Maga, Cortázar amends for it through the narrative. Sharkey points out that La Maga’s stereotypical sexist characteristics are considered superior to Oliveira’s, and in fact, serve to reveal his shortcomings as an individual (“Rayuela’s Confused Hermeneutics” 425). Gordana Yovanovich also defends the representation of female characters in the novel and expounds on the characterization of the women in the novel. She believes that although the women and what they symbolize, Maga (intuition), Pola (reason), Emmanuéle (awareness) and Grekeptin (utility of traditional female), are insufficient for Oliveira, they serve as parts of a whole that Oliveira will encounter in Talita, the complete woman: “...[Oliveira] goes from one woman to another learning something new about himself and preparing himself and the reader to meet a complete woman (Talita)” (Yovanovich, “The Role of Women in Julio Cortázar’s *Rayuela*” 546). All of the characters have a function within the novel and acquire their identity through their relation with the whole. The women in this world serve as Oliveira’s multiple other figures and provide a gateway into what he believes to be a new way of experiencing reality.

The series of dialectic dualisms in the novel (La Maga/Oliveira, subconscious/conscious, intuition/logic, emotions/reason, woman/man, Buenos Aires/

Paris, America/ Europe etc.) reflect one form of arriving at “Yonder” by way of the other, as proven by other Cortázar fictions such as “Axolotl” and “Lejana”, to name a few. The idea is not to idealize either extreme: positivist western reason or extreme intuition and emotions, but rather to find middle ground (new reality) so that they can intertwine and balance out (synthesis). This is the realm that Oliveira attempts to enter, by way of La Maga’s intuition, the improvisation of Jazz, and Berthe Trepát’s experimentalism. Oliveira admires yet is incapable of understanding these others as observed in the following: “Por más que le gustara el jazz Oliveira nunca entraría en el juego como Ronald...” (77). Yet he is determined to approach these others in order to arrive at a new perception of reality thereby completing the process of synthesis through the unification of opposites. Certainly, these manifestations of Oliveira’s foil of pure emotions, intuition and spontaneity are extreme and by no means considered as viable on their own, for instance, the death of Rocamadour due to La Maga’s deficiency in caring for her sick son or Berthe Trepát’s unstable mind and less than charming personal life.

On the other hand, this could be considered simply as the absurdity of life and existence that Oliveira rejects, as he explains in the pivotal chapter twenty-eight:

El absurdo es que no parezca un absurdo...El absurdo es que salgas por la mañana a la puerta y encuentres la botella de leche en el umbral y te quedes tan tranquilo porque ayer te pasó lo mismo y mañana te volverá a pasar. Es ese estancamiento, ese así sea, es sospechosa carencia de excepciones. Yo no sé, che, habría que intentar otro camino.  
“¿Renunciando la inteligencia?” dijo Gregorovius, desconfiado. No sé, tal vez. Empleándola de otra manera. (222)

“The other way of using intelligence,” that Oliveira proposes, could refer to the use and development of emotional intelligence, even though he is not aware of it when he says it. Nevertheless, Oliveira attempts to transcend the mundane doldrums of his objective

reality by way of his love for La Maga. This sets up the narrative and metaphysical plot and also suggests that emotions guide the protagonist whether he is aware or not. At the time, he does not recognize that what he was searching for, his “Kibbutz del deseo”, was the love that he experienced with La Maga. He only realizes this after the fact, once in Buenos Aires with Traveler and Talita. Then he observes their life and conjectures that their love has taken them to the alternate reality he desires. He believes that his love for La Maga would have lead him to his alternate reality, although he would never know. Having lost her, he holds on to memories, and stories that he tells himself about La Maga. This is another instance in which Oliveira uses his emotions to cope with a situation. While remaining aware and rational he convinces himself that he is mad. Madness seemed like a feasible option, given that in reality he had fallen in love with his best friend’s wife. He loves Talita, though he claims to confuse her with La Maga, Meanwhile he has a lover, Gekrepken, who is waiting for him, ready to take care of him at home. The ending is ambiguous and the reader is left with the different possibilities offered by the unresolved ellipses as well as the back and forth between the additional chapters about his recovery from sedation after the final scene in the asylum.

Oliveira needs to do what Camus’ Sisyphus accomplishes. Once he can accept his absurd reality, he can own and give significance to his life through his work. In Paris, Oliveira failed both with La Maga and el “Club de la serpiente.” First he has to accept the absurd reality of the monotonous day by day, and then he must choose to live in an authentic way whether it is through love for another, for himself or simply by changing the way he sees and thinks about the world (his emotions), in order to give his life meaning. If indeed it is through love for another then he must recognize that love is, as



Solomon describes all emotions, a process that involves many aspects of the individual's life, as well as other emotional experiences and interactions with the world (*True to our Feelings*, 6). This would require him to experience pain at Rocamodour's death and empathy for La Maga, or jealousy of Ossip that he refuses to recognize. Nevertheless, Oliveira represents the modern subject who has been thrown into a world in crisis, where extreme reason in an individualist society isolates and alienates him from others, who he sees as only objects that serve him in his process of transcendence into a new reality. In this sense he uses his emotions as self serving strategies in his search for meaning in his life. We now turn to the other emotions at play in Oliveira's world to demonstrate that they become strategies that together with reason transform reality into his liking.

His underdeveloped emotions make him a stranger in his world, since Heidegger claims that it is through moods/emotions that one engages with the world. Oliveira becomes less and less familiar with his emotions so he does not even realize that he is depressed, which is the position in which La Maga finds him the first time they met. La Maga reveals this to him when Oliveira explains to her his decision to move out: "Si te dijera que todo eso lo hice por lástima... Esa noche vos corrías peligro. Se veía, era como una sirena a lo lejos..." (124). He responds that the only dangers for him are metaphysical and she says that he would have jumped into a metaphysical river and that was why she went with him that night, to save him.

Another way that Oliveira's emotions are displaced and defamiliarized is through his madness in the second book, in which Oliveira confuses his feelings for La Maga and Talita. He continues to repeat the same approach to life holding on to the hope of being saved by his other, by love that he manifests through Talita. Seeing the way Talita and

Traveler love, Oliveira realizes that he could also live in this way but that his opportunity was with La Maga, now absent from his life. So this leaves Talita, his double's wife, to whom he projects his emotions. Oliveira attempts to become Traveler through Talita. He attempted the same strategy of arriving at a new reality when he believed he could use La Maga as a bridge to the other side of objective reality. For instance, in chapter 41, Traveler and Oliveira decide to build a bridge connecting their apartments to avoid walking down three floors and crossing the street. At one point, Talita is sent out to walk the plank to toss mate over to Oliveira, creating a metaphorical image of Talita as the bridge between her husband and his best friend. In this case, madness, as a modernist concept used to identify those who cannot conform or integrate into the modern project, is a way that the emotions are made strange to the subject. Rather than understanding the role of the emotions in rational thinking, Oliveira's reason manifests itself as madness. The madmen are diagnosed and locked up in the asylum, as metaphorically exhibited in part two of the text, yet in the situation of the modern subject, they are already captives living in an invisible prison, an absurd system created by positivist reason that is leading civilization nowhere and as Flatley states, prolongs the utopia that is promised to be just around the corner, beyond the horizon. In this world the emotions are condemned and those who fail to recognize that emotional intelligence is the way out of the absurd prison, will remain confined to this reality. Emotions and rationality must be cultivated to live a life of meaning regardless of your surroundings.

Although Oliveira's modern world is imbued with melancholy, anxiety and loneliness, there is a presence of love. Love demonstrates the detachment and disenchantment of characters that cannot believe in the illusion of happiness it offers.

Thus, love is impossible in a modern, highly individualistic society insofar as individuals are unable to connect or relate with others. To a degree, this is the case in *Rayuela*. I believe that this universal search for a meaning in life that philosophers and artists undergo is actually the journey towards a transcendent realm and in fact the search for love. I would argue that this manifestation of the emotion of love is precisely what Cortázar's over rationalized, emotionally underdeveloped character, Oliveira, seeks to experience in the "Yonder", a mysterious reality to Oliveira and explained by Ronald in chapter 99:

...ese famoso Yonder no puede ser imaginado como futuro en el tiempo o en el espacio. Si seguimos ateniéndonos a categorías kantianas, parece querer decir Morelli, no saldremos nunca del atolladero. Lo que llamamos Yonder... esa verdadera realidad, repito, no es algo por venir, una meta el último peldaño, el final de una evolución. No, es algo que ya está aquí, en nosotros. Se la siente, basta tener el valor de estirar la mano en la oscuridad. Yo la siento mientras estoy pintando. (570)

This is the realization with which Oliveira has to come to terms, but instead, he is driven mad in his search of it. In order to come to the understanding of "Yonder", Oliveira would have to succumb to the intuition and emotions that he appears to be lacking, so he attempts to experience it through La Maga, his other. I would argue that though he is too detached from his emotions for them to develop, Oliveira uses them as strategies to cope with his reality strictly based on reason. Therefore emotions are not necessarily the opposite of reason but rather their accomplice.

It was emotion that united Oliveira and La Maga under the bridge by happenstance. La Maga reveals to Oliveira that it was pity that brought her to him. She added that his sadness and loneliness evoked compassion, so she decided to take him into her world and save him from the metaphysical rivers. Since loneliness and detachment

from the world evokes the desire for something more than the reality that motivates him, Oliveria, as Sartre would suggest, uses emotions as a strategy to guide him through reality, whether he is conscious of his choices or not. Oliveira is an existentialist protagonist who is completely responsible for all of his choices. While he is aware of the consequence of his actions, which are guided by his emotions, most would define him by underscoring his reason, self-awareness and lack of emotions. Oliveira surely experiences carnal and corporal sensations from the weather, the physical act of sex and the effect of substances that he consumes. His interior monologues reveal that he does feel emotions, yet somehow they are never manifested in a way that would demonstrate the capacity to show compassion. His inability to express sympathy in the way that is expected of humans cost him his community of friends from the bohemian circle Club de la serpiente, whom were disgusted by his indifference towards Pola's and Rocamodour's deaths. Ronald thinks that leaving the scene without offering condolences or help to La Maga is absurd, and Babs literally lashes out at him for his indifference towards La Maga's predicament and his smug attitude at a club meeting.

There is a parallel between Oliveira's predicament and Camus' character Meursault who was condemned to death and abhorred by society for his indifference and lack of compassion for the murder he committed. Unlike Meursault, who was never self reflective prior to his imprisonment, Oliveira is overly reflective and the reader has access to thoughts that would suggest that he feels emotions, but chooses not to develop them because he does not recognize their value, and also as a way to avoid the pain that he would have to experience if he were to allow himself to engage fully with others. So instead, he chooses indifference and reason, which denies him the possibility of the

alternate reality that is realized by way of experiencing deep human connections. A perfect example is when he thinks through the possibility of consoling La Maga in chapter 28, but chooses to leave without a word believing that kind words would not help because he would offer them for his own comfort rather than hers: “Oliveira se dijo que no sería tan difícil llegarse hasta la cama, agacharse para decirle unas palabras al oído a La Maga. 'Pero eso yo lo haría por mí', pensó... 'Soy yo el que después dormiría mejor, aunque no sea más que una manera de decir. Yo, yo, yo. Yo dormiría mejor después de besarla y consolarla y repetir todo lo que ya le han dicho éstos.'” (232-33). And so, it is not necessarily in the other that he would find the answer, but rather in emotions. Really, what he looks for in the other is the way to feel and experience the world the way that La Maga, jazz musicians, Berthe Trepas do. To achieve this, he must succumb to his emotions, but he replaces these emotions with indifference, and thereby indifference serves as reason’s accomplice to navigate through modern society.

What does Oliveira’s emotional arrested development have to do with the big picture? For one it reveals the representation of the disenchantment resulting from the crisis of Western positivist enlightenment thinking that led to the first and second world wars, the great depression, and decades of state terror in Latin America. Besides *Rayuela*’s criticism of the insufficiency of dialectic thinking that ultimately leads nowhere, the novel also demonstrates that the social milieu of the time deeply impacts the emotionology of western cultures. Emotions allow for coping with alienation caused by the crisis of western civilization. Oliveira prefers indifference to the reality of the absurd since his alternative is to feel and experience emotions in ordinary life. It is easier to deal

with the world through indifference and even through madness. Maybe Oliveira believes that it is the only way to be since he is unable to unify both worlds.

### **New Chilean Cinema**

Although Chile was not a major player in the new narrative or the boom with the exception of Donoso, whose experimental work was not even published until the 1970s, Chile's film culture was developing in the sixties with the experimental New Chilean Cinema influenced by the social and political currents of the time. Raúl Ruiz, Aldo Francia, Miguel Littín and Patricio Guzmán, among others, emerged from this new cultural scene with their socially conscious narrative films and documentaries. The New Latin American film movements share the desire to innovate formal techniques while addressing specific regional themes, particularly socio-political issues concerning leftist movements representing the lower and working class people (marginalized subjects of modernity). Just as the Boom, which consisted of a variety of writers and styles, attempted to redefine Latin American literature, the new cinema attempted to define an aesthetic counter to the hegemonic Hollywood system through diverse approaches. As Michael Martin in *New Latin American Cinema* (1997) states: "...the New Latin American Cinema is not a spontaneous, autonomous, unified and monolithic project... And while the proponents and pioneer filmmaker/theorists, of the New Latin American Cinema have shared aesthetic and thematic concerns, their representational strategies are as diverse as the population groups and hybrid cultures of Latin America" (16). The major figures of the new cinema movements of the 1960s and 70s include Fernando Solanas and Octavio Getino, whose filmmaking group known as the *Cine de liberación*

proposed the Third Cinema, which aimed to decolonize the culture in Argentina. *Cine de liberación* sought to destroy the imperialist image of reality by capturing true reality through guerrilla filmmaking, for instance *La hora de los hornos* (1968) records the revolutionary militant culture of the 1960s (Solanas and Getino, “Towards a New Cinema” 47). Fernando Birri promoted realist, critical and popular cinema in his Documentary School at Santa Fe (Birri, “Cinema and Underdevelopment” 92). In Cuba, Juan García Espinosa called for an Imperfect Cinema, which rejected the elitist model of art created by the highly developed capitalist societies (García Espinosa, “For an Imperfect Cinema” 82), while Tomás Gutiérrez Alea proposed a socially active cinema that raises consciousness of the revolutionary struggle and encourages the viewers to take an active role in the movie (Gutiérrez Alea, “The Viewer’s Dialectic” 120). Nevertheless, the various approaches to the new aesthetics aimed at underscoring the predicament of everyday people in the Third World as realistically as possible. As Camilo D. Trumper points out in “Social Violence, Political Conflict, and Latin American Film:” “The cinematic project therefore collapsed the distinction between politics and aesthetics: it proposed radical innovation in cinematic language and models of production and reception of film as part of larger project of revolutionary political transformation. Latin American filmmakers from across the continent supported this vision” (113). Although the New Chilean Cinema is undeniably bound to this movement specially given the dominance of ideological documentaries such as Patricio Guzmán’s *Primer año* (1972) and *La batalla de Chile* (filmed between 1972 and 1973), Pedro Chaskel’s *Venceremos* (1970) and Littín’s *Compañero presidente* (1971), the emotions created in by the atmosphere dominated by the anti-imperialist stance promoted by leftist socio-political

movements are the topic for the following chapter. This chapter focuses on the representation of the emotions of the marginalized modern subject in a fictional narrative film of the new Chilean cinema, specifically in Raúl Ruiz's *Tres tristes tigres*.

Raúl Ruiz is an experimental Chilean filmmaker who is more known in France, where he moved after Augusto Pinochet's 1973 coup d'état. While Ruiz is one of the directors who initiated the New Chilean cinema of the sixties, he became famous for his work in exile. Some of his most distinguished films in the beginning of his career include: *La maleta* (1963), *La colonia penal* (1970), *Nadie dijo nada* (1971), *Diálogos exiliados* (1975). He has also worked in film schools in Paris and the United States developing a film theory presented in his two volumes of *Poetics of Cinema* published in 2006 and 2007. He is considered as one of the initiators of the New Chilean Cinema, which started with the intention to break from traditional cinematography and to bring attention to the social issues of the nation. In the early seventies it became a propaganda tool used to promote the socialist concerns of poverty and class inequity plaguing the country. In the process, this new cinema invented the average working class subject of modernity, as Juan Pablo Silva and Valentina Rurich explain in "Emergente, dominante y residual: una mirada sobre la fabricación de lo popular realizada por el Nuevo Cine Chileno (1958-1973):"

Nuestra hipótesis sostiene que la práctica cinematográfica desarrollada por el Nuevo Cine Chileno viene a posicionarse como un espacio discursivo de subversión y resistencia que al ubicar en el centro de sus preocupaciones las problemáticas sociales, políticas y económicas de las clases populares, resignifican la cinematografía del país y, al mismo tiempo, construyen e inventan un sujeto popular que se encontraba ausente en las cinematografías anteriores. (66)



The political commitment of the new cinema would create a space for important documentary filmmaking. The new Chilean film directors were heavily committed to the socialist government of Salvador Allende and the Unidad Popular in the early seventies, as attested by a manifesto proposing that the role of cinema be political and socio-cultural transformation (Trumper, 118). The precursors of the new cinema emerged from the establishment of the neorealist inspired Centro de Cine Experimental de la Universidad de Chile in 1959, whose objectives, according to Silva and Rurich, were to research and come up with a language specific to the audiovisual discipline, produce professional filmmakers and to create films for the use of the University (67). Important figures include Patricio Kaulen who would become the head of production company Chile Film in 1970 responsible for the immense documentary production of those years as well as *Chile en marcha*, a film news bulletin.

### **Aimless emotions of the *Trest Tristes Tigres***

Raúl Ruiz's *Tres tristes tigres* (1968), Aldo Francia's *Valparaíso, mi amor* (1969) and Miguel Littín's *El Chacal de Nahueltoro* (1969) are representative of new Chilean cinema considered to have been solidified with their meeting at the 1969 International film in Viña del Mar. The same camera was used to shoot the movies and all three films deal with the disenchantment of the poor working class subject surviving in a harsh violent modern society (Silva and Rurich, 73). *Valparaíso* depicts the lives of four orphans living in the streets with little options for survival while *El Chacal* is based on the true story of a peasant sentenced to death for the murder of a woman and her children. These movies critique society's failure to serve the needs of all of its citizens

marginalizing and imposing symbolic violence on the impoverished. The directors employed similar cinematographic techniques influenced by Italian neorealism, such as the use of non professional actors to represent the average person more accurately and a hand held camera, but also it is due to the fact that they lacked funds to carry out their projects. Trumper underscores: "...the creative use of found footage, collage, voice-over, and non professional actors; and other means of circumventing the difficulties of production without a budget, effectively transforming a lack of resources into the basis for aesthetic innovation (113).

Ruiz's film is credited for the important aesthetic techniques that transgressed traditional conventions, like Nicanor Parra's anti-poetry, to whom he dedicates the movie. His technique of placing the camera from a non-omniscient angle evokes reality with the obstruction of the view and the non-ideal perspective of an imbalanced frame. As Verónica Cortínez and Manfred Engelbert observe in *La tristeza de los tigres y los misterios de Raúl Ruiz* (2011), "La acción fracturada, a la cual se suman el desncuadre, el montaje discontinuo y la cámara en mano, da cuenta de un ambiente chileno caracterizado por la inseguridad y el alcohol" (71). Raúl Ruiz's aesthetics goes beyond neorealism and is still used in contemporary Chilean cinema, as an alternative to commercial Hollywood conventions, as we will see in Pablo Larraín's *No*. Ruiz continued to develop the innovative aesthetics that he employed at the beginning of the new Chilean cinema, while his contemporaries promoted the politically committed cinema through documentary. Ruiz's aesthetics has been considered "surreachilismo" by Waldo Rojas, "realismo púdico" by Michael Goddard and neobaroque according to Buci-Glucksman (Valeria Ríos and Iván Pinto, *El cine de Raúl Ruiz* (2010) 143). The director

chose to make films politically rather than make political films by way of social realism as Goddard states in “Escapando al realismo socialista”: ...estar verdaderamente a favor del proceso revolucionario significaba querer cuestionar sus prácticas y creencias más centrales para poder oponerse a cualquier repliegue hacia ideales, ideologías o utopías vacías” (90). Although he supported the Unidad Popular and Salvador Allende’s presidency, Ruiz believed that revolution was achieved through art and would not give up his artistic expression for the political process. Although Ruiz and his films were socially committed in the beginning of his career, he considered his art to be cinema of inquiry (*cine de indagación*), which reflects his existentialist thought in the sense that this type of cinema seeks to reveal what is beyond the objective plane into the universal existence of things: “El lugar de Dios lo ocupa la 'Historia Inmortal'—el ser—, al hombre le toca vivir esta historia a través de su existencia. Contar de manera única el cuento es lo que le queda” (Verónica Cortinez and Manfred Engelbert, *La tristeza de los tigres y los misterios de Raúl Ruiz* 80-82). Film is the medium to tell his story and his approach of the world reflects the unfolding of the story of existence. Ruiz’s approach is similar to Julio Cortázar’s attempt to arrive at another reality in his fantastic fiction, and what his protagonist is in search of in *Rayuela*.

Ruiz uses this method in *Tres Tristes Tigres* to reflect the profound sadness and melancholy that imbues low middle class Chilean society. He attempts an objective representation of this reality without inserting didactic elements or bias, and the structure of the movie is fragmented and non-cohesive. The characters are flat and underdeveloped and the plot is almost non-existent. His camera angles and long takes with minimal cuts create the sensation of being a bystander in the same space the characters inhabit. The

characters' actions unfold within and outside of the frame as it is kept at a non-ideal perspective. Whereas commercial or industry film would normally hone in on the action to capture a specific scene being dramatized and to showcase the emotions evoked, Ruiz shoots his takes from nonconventional perspectives. For instance several scenes consist of actors communicating with characters absent from the frame, also there are times that the camera moves and changes the focus from one character to the next, from foreground to background without reason to evoke an uneasy sensation. The angles change from above the characters and over the shoulder to a perspective circling the faces, from below and in line with the characters causing the cropping of actors and objects from the frame and it follows the characters from behind and the front as they wander through the streets and sit in the taxi. The angles and focus of the handheld camera produces the sensation of alienation since there is no connection made clearly or directly between the spectator and characters or among the characters. Finally, there is the scene in which Tito falls and screams as he stumbles out of Rudi's apartment leaving Amanda behind. The screen blacks out as if the camera had fallen with him, the voices are still heard and the image returns after 10 seconds to the insinuated sexual encounter between Rudi and Amanda without explanation for the black out. This approach reflects the detachment of the Chilean society, in which the viewer is put in the role of the aimless wanderer observing the quotidian life of the three sad tigers.

The movie consists of scenes of the aimless and purposeless characters wandering the streets, clubs, bars and hotels of Santiago. The plot involves Amanda awaiting the arrival of her brother Tito and his friend Luis in Santiago and their wanderings. There are also the meetings of Rudi with Alicia and businessmen. Tito is in the city to work for

Rudi who is carrying out a business transaction with a businessman in Valparaíso. There is a social critique of symbolic violence that arises from the capitalist opportunistic attitude, which is mirrored by the class system established between the characters with the businessman, Rudi, Luis and Tito, but also with Amanda as prostitute. Mostly, the film follows Tito and Amanda spending the weekend with Luis and Rudi who treat them to food and drink and wandering the public spaces of Santiago inebriated and living for the moment attempting to forget their sad reality. The first night Luis takes them out and offers them blank checks constantly referring to the siblings as friends. This reflects the lack of class division in social aspect, yet reaffirms the capitalist society in which individuals will do what it takes to have a place in society and where money is valued highly yet is lacking for the characters. The next day Luis, Tito and Amanda go out again and end up being questioned for mooching off of Luis. They are released and in the following scene, Tito prostitutes Amanda to Rudi. The following day Tito is verbally emasculated by Rudi for not doing his job of delivering documents on time as well as for sending Amanda to his apartment. The movie ends with Tito's cowardly, macho violence that results in Rudi's death. Nothing was resolved and nothing really happened, as if the purpose was to witness the everyday life of the characters without passing judgment. Ruiz was able to accomplish this observational mode with his representation of emotions, in the sense that he created a desensitized film that captures the characters' detachment from society and other people.

The emotions that dominate Ruiz's film are melancholy and sadness, hence the title, that are masked by detachment and indifference aided by the consumption of alcohol. The modern subjects represented are different from those in *Rayuela* but still

there are similarities such as the alienation and the melancholia caused by modern society. The failure to arrive at utopia, is felt especially by the lower working class of a third world country?. The movie also deals with the theme of disoriented lost individuals wandering the city, which is similar to *Rayuela* and Guillermo Cabrera Infante's homonymous novel, *Tres Tristes Tigres* (1967). Cabrera Infante's Joycean novel represents the variety of oral colloquial traditions through wordplays and depicts La Havana's nightlife through the wanderings of the characters. At that point North American corporations were draining Chile of its resources and increasing the economic gap between the social classes. Tito's profound sadness is masked by wearing a suit, as well as the behavior of going out and drinking at bars and clubs and chatting with other people from that world, when in reality, he is not even able to hold a job. He works for a verbally abusive opportunist salesman to whom he prostitutes his sister. Amanda is a washed out nightclub dancer who makes extra money with men to sustain her room that she shares with another dancer in a boarding house. Not only are the three tigers sad, but also they are also alienated from the past and the community. They have no sense of a future to work towards. In their own way, they are emotionally and spiritually detached. As you witness their sad meaningless lives unfold you see that their indifference serves them to go about their aimless wanderings living from moment to moment attempting to escape through alcohol and entertainment, while Oliveira's wanderings were accompanied with his self reflection and rationalizing. Both forms of wandering detach the characters from engaging with their reality and so they keep them from experiencing emotions, since that is how one engages with the world.

The movie reflects the goals of the marginalized subjects of modernity, such as getting paid for a job. The emotional repertoire that they have developed is based on how they will survive, which includes obedience and indifference so that they are able to carry out tasks that would not weigh on their moral conscience. In this sense the emotional standards that they have acquired are used as strategies to navigate through their world of poverty and symbolic social violence. This numbing of the emotions is evident in the film and is represented by way of the indifferent angles of the camera, in the sense that it does not focus on any scene in a particular way to enhance or reiterate a point or to enhance an emotion. The dialogue is flat and direct. The conversations, often senseless, alternate drunken Chilean banters with moments of rage and shouting that change the flat affect dynamic. The characters' emotions serve as strategies to get through their day-to-day lives, as they wander with no other apparent purpose than to survive.

Another interesting element of this movie is the displacement and repression of the resentment and anger caused by the symbolic violence imposed by a society driven by the capitalist business mentality. Alcoholic substances mask emotions yet there are two scenes in which Tito releases his sadness and his anger, and both appear towards the end of the film. The first is when he returns from having failed to do his job of delivering documents to Valparaíso because he was so drunk that he passed out on the bus. In this scene Amanda and Tito are on the balcony of her room when he breaks down in tears and confesses that he was fired. This seems to have been building up throughout the whole movie and he finally releases the deep sadness that he has carried with him up to that point. His final act of emotional release is through his senseless violence against Rudi. Ruiz films the prolonged and repetitive extremely violent images of Tito physically

assaulting Rudi as Amanda and the neighbors watch unaffected. This continues outside of the apartment as they drive out of town to drop off his body on the side of the road. The taxi driver never questions their actions and aids in the disposal of Rudi's dead body. So not only is Tito unaffected, but so are the other people who have witnessed the violent act. This reflects the alienation of the general public and their detachment from their emotions. The end resolves nothing, Tito remains aimless and unemployed Amanda returns to her life as if nothing had happened and the movie closes with Tito eating breakfast at a bar with music playing in real time then walking out to the sounds of the streets of Santiago to wander around.

This movie not only reflects the reality of Chilean lower class within a capitalist driven society, it also represents the emotions cultivated within this atmosphere. Here the modern subjects come from a low class with little prospects of getting ahead in life due to their position within the system and so they are not over rational, but are rather conformists in the sense that they try to integrate into the materialistic lifestyle without truly belonging, which leads to their emotional escape through alcohol and the nightlife of the city. As Stearns observes, the homogenizing project of the corporate culture in the United States promoted the control and repression of emotions that were not beneficial in business interactions. This is precisely what occurs in *Tres Tristes Tigres* with the presence of North American businessmen in the movie. Tito represses all of his sadness and anger in order to get along in business with Rudi. Instead he displaces his frustration in substance abuse and finally in the senseless violence at the end of the film.

## **Conclusion**



To conclude, *Rayuela* and *Tres Tristes Tigres* are two narratives from two different genres with different thematic composition yet they both reflect the innovative aesthetic techniques emerging with the Boom and the new Chilean cinema with the attempt to create an internationally recognized new Latin American aesthetic in their respective medium. Also they both depict the emotions that were representative of the socio-cultural situation of the time. These emotions were shaped by the agenda of modernity based on positivist reason, which has failed in creating the Utopia that it promised leaving the western world and its colonies in a state of melancholy due to the alienation and disenchantment of the modern society. Not only has the western civilization created a homogenizing emotional standard, but it has also caused devastating effects on the development of emotions as paradigm scenarios are formed to abide by the centralized standards of modern western society ruled by reason causing desensitization and indifference. In Oliveira we see the modern subject struggling from metaphysical angst attempting to escape the reason dominated materialistic society in which he lives. On the other hand, Tito as a marginalized subject attempts to conform to the standards only to mask his true emotions that he represses and later displaces into senseless violent acts. This way we see modernity as a site of constant contestation in which hegemony, including a centralized emotionology is constantly being subverted by marginal reactions. The next chapter will break away from the indifference of the over-rationalized and marginalized modern subject to explore the intense, passionate and political emotions formed by the anti-Yankee and neocolonialism movements of the 1960s inspired by the Cuban Revolution and Che Guevara's ideology as represented in novel and film.

## MILITANT EMOTIONS

*“...el revolucionario verdadero está guiado  
por grandes sentimientos de amor.”*

(Ernesto ‘Che’ Guevara, “Socialismo y el hombre en Cuba” 1965)

Although Julio Cortázar and Raúl Ruiz were committed to the revolutionary Leftist movements of their respective countries,<sup>31</sup> they both valued the importance of creating art for art’s sake. Their focus was on aesthetics and experimentation rather than highly politicized productions. In contrast, this chapter focuses on the revolutionary movement of the 1960s and 70s and the role of the emotions in inciting revolutionary militancy. To understand the emotions of revolution it is necessary to understand the emotional regimes that were established and disseminated following the success of the Cuban revolution in 1959. The emotional standards I speak of are rooted in the leftist ideology proposed by Ernesto Che Guevara, who promoted the cultivation of the revolution’s *hombre nuevo*. There is a parallel between the project of modernity that values reason over emotions as a continuation of the Enlightenment and the revolutionary project of Latin America, which is a continuation of the Romantic and Sentimentalist conception of emotions that superseded the positivist reason of the Enlightenment. The return to idealistic emotions towards the nation and patriotism reminiscent of the Cuban war of Independence is evident in the revolutionary causes against the United States’

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<sup>31</sup> Cortázar went into exile in Paris in 1951 to protest Perón, yet considered himself as part of the intellectual left with ties to the Cuban Revolution and the Sandinistas in Nicaragua. Raúl Ruiz was an avid supporter of Salvador Allende and Unidad Popular yet he parted ways from other directors of the New Chilean Cinema to create more artistic films and eventually went into exile in Paris after the military coup of 1973.

imperialist expansion into the region. We will examine the emotional phenomenon linked to revolution through the analysis of its representation in an Argentine novel *Monte de Venus* (1976) by Reina Roffé and the New Chilean Cinema film, *Ya no basta con rezar* (1971) directed by Aldo Francia.

### **The Latin American left of the 1960s and 70s**

In his seminal text *Utopia Unarmed* (1993), Jorge G. Castañeda highlights the major tendencies of the left in Latin America that originated from the left of the French Revolution (1789) and its ephemeral militant run from the Cuban triumph in 1959, the martyrdom of Guevara in 1967, the fall of Allende in 1973, the Victory of the Sandinistas in 1979, and their democratic defeat in 1990 (19). He explains that the left can be broken down into the Communist party, the nationalist/populist, the political military organizations, the reformists, the grassroots, and the intellectual left. The communists and the populists emerged in the 1920s with close ties to the Soviet Union. They were mostly urban workers who became military groups in the 1960s, inspired by Fidel Castro's Cuban revolution. On the other hand, the reformists kept their distance from the Soviets and Cuba yet shared the communist and populist anti-foreign intervention view. The grass-roots left consisted of marginal organizations such as indigenous peoples, as well as women's and human rights' associations, while the intellectual left reproduced ideology through the press, academia, government, and from abroad (20-1). The communist and populist parties had a strong political stance from the 1920s to the 1940s although both, especially Communism would weaken with the Cold War in 1947. The militant left would then ensue from both communist and populist origins uniting the left under similar

anti-imperialist sentiments (29). Although there were conflicts between leftist ideologies, the focus of this analysis is on the emotions incited by the revolutionary project and its circulation throughout Latin America, specifically on the Montoneros and *Ejército Revolucionario del Pueblo* (ERP) in Argentina and the *Movimiento de Izquierda Revolucionaria* (MIR) in Chile, since these movements were represented in the narratives of this period.

### **Militant organizations of Argentina and Chile**

In *Soldiers of Perón* (1982) Richard Gillespie expounds on the origins of the Montoneros identifying its roots in radical Catholicism, nationalism and Peronism, which fused into a popular multiclass socialism that “brought together a whole wealth of historical legitimacy into something which attracted civilians of diverse political denominations: Catholic militants, popular nationalists, authoritarian but populist nationalists, recruits from the traditional Left, combative Peronists” (71). Although there were differences in emphasis, they all backed the idea of “national development, social justice, and ‘popular power’” (71). Students and the middle-class radicals had economic and time flexibility demanded by guerrilla lifestyle. The working class organization fully supported Perón’s populist fascist government that remained open to capitalist policies whereas the *Ejército Revolucionario del Pueblo* (ERP) was a Communist based movement associated with anti-capitalist ideology. This popular army of the working class looked to Che Guevara as the revolutionary model whose ideology had spread internationally after the Cuban Revolution and the Formation of the (OLAS) Organización Latino Americana de Solidaridad (Pozzi, *Por las sendas argentinas* 24).

The ERP, lead by Mario Roberto Santucho, had connections with the Tupamaros in Uruguay, the MIR in Chile as well as the Montoneros in their collective campaign against the Juan Carlos Onganía Dictatorship (1966-1970), and the subsequent Dirty War (1976-1983) (27). The Montoneros and the ERP were responsible for a series of kidnappings and executions of important political and capitalist figures in Argentina as well as bombings and urban guerrilla warfare.<sup>32</sup> Gillespie indicates that urban guerrilla warfare prospered in Argentina and Uruguay given the urban setting. The basic strategy behind the urban guerrilla involves a series of scattered surprise attacks on weakest links in the city that would lead to total victory. Gillespie emphasizes the importance of the role of the masses in non-military acts because “Without a positive orientation towards working-class and popular struggles, without a conscious effort by combatants to coordinate their activities with these and progressively incorporate the masses at large into an eventual liberation army, revolutionary warfare would degenerate into terrorism” (79). Although a few of the members of the militant groups escaped to Mexico and Nicaragua, the organizations were eradicated in Argentina after the Dirty War and the series of military juntas that ruled the country from 1976 to 1983.

Like the ERP and the Tupamaros, the MIR in Chile was a Communist based militant left organization inspired by Guevara’s revolutionary ideology and composed mostly of the youth. In *¡La revolución ya viene!: El MIR en los años sesenta* (2014), Eugenia Palieraki outlines the origins and the trajectory of the *Movimiento de Izquierda*

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<sup>32</sup> Both groups also carried out rural guerrilla attacks in the 1970s against the military government.

*Revolucionaria* (MIR). She explains that the group was formed in 1965, headed by Miguel Enríquez. It consisted of mostly old school Trotskyists, militant Communists and the new generation of young students from the Universidad de Concepción.<sup>33</sup> Their organizing structure is fundamentally Communist and the party was critical of the Unidad Popular's socialism as well as of the traditional parties (96). Palieraki also points out that the MIR shared the Cuban vision of revolution although the former had other ideological models such as the Soviets and China: "...la victoria de los revolucionarios cubanos por la vía armada, sería un fenómeno que se habría expandido por toda América Latina, haciendo surgir nuevos movimientos armados de izquierda... el MIR sería el agente de la política exterior cubana en Chile..." (102). Cuba was the ideal model for revolutionary Latin America, which was inspired by Che Guevara's military strategies and ideology. The MIR supported the Allende government, Unidad Popular (UP), yet disagreed with many radical policies that kept the left divided into Christian Democrats, Socialists and Communists. As Castañeda points out: "...the Popular Unity had lost the middle classes because of the extreme attitudes of the grassroots movements and other members of the coalition. Scarcities, inflation, insecurity, and the daily devaluations of the currency undercut Allende's middle-class support, which had been decisive in his 1970 election..." (36). These factors lead to the downfall of the UP that was ultimately eradicated by the 1973 coup d'état. The MIR continued its struggle after the U.S. backed coup with assassinations of political and military personnel but would meet its end the

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<sup>33</sup> The youth was a major force in the revolutionary left, not only in Chile but also the world, with the 1968-generation of student revolts in France and the United States and Mexico (Palieraki, 140).

same way as the Unidad Popular and other leftist group, at the hands of the DINA, Pinochet's secret police.<sup>34</sup>

### **The intellectual left**

Revolutionary Latin America of the 1960s and 70s is often reduced to the Cuban-Soviet ties, when in reality it is a very complex political spectrum with heterogeneous tendencies from semi-fascist populists<sup>35</sup> to Christian democratic affinities that originated in the respective countries' political history. Nevertheless, there is no doubt that Cuba's success and Guevara's passion for revolution sparked the militancy of this time period, which was dominated by the masses and the youth.<sup>36</sup> Another important element is the role of the intellectual left in Revolutionary Latin America. Castañeda reminds us that intellectuals have always had an important space in Latin American politics and society, since they were: "Keepers of the national consciousness, critics and constant demanders of accountability, bulwarks of principle and honesty..." (178). As organic intellectuals Latin American writers, scholars, musicians and artists are closely linked to social and political issues as well as to political institutions. Furthermore, the intellectual left has

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<sup>34</sup> Miguel Enríquez was brutally assassinated on the day after the coup by the DINA: "10 balas acabaron con su vida, entregada completamente a los intereses del proletariado y las masas populares y a la lucha por construir una sociedad distinta" (*Miguel Enríquez y el proyecto revolucionario en Chile* 88).

<sup>35</sup> Federico Finchelstein underscores the genealogy of fascism in Argentine politics including Perón's ties with Mussolini, his nationalist roots in catholicized fascism and his harboring of Nazis under his rule. See *Ideological Origins of the Dirty War* (2014).

<sup>36</sup> It's necessary to point out that while Guevara was the icon to the ERP and MIR, Perón and his wife Eva had the same function for Montoneros.

important constituents and reaching power abroad both to bring attention to the regions' issues and to import ideologies. A few examples of internationally recognized intellectuals are writers Domingo Faustino Sarmiento, José Martí and José Enrique Rodó, the Vanguard artists and poets of the 1920s and 30s such as the Muralists of Mexico, José Carlos Mariátegui in Perú,<sup>37</sup> and Pablo Neruda and Gabriela Mistral in Chile. In addition, Carlos Fuentes, Julio Cortázar, Gabriel García Márquez and Mario Vargas Llosa created the imaginary for the region's revolutionary movements of the 1960s by supporting the Cuban revolution until 1968,<sup>38</sup> when they revoked their official support (184-5). Jean Franco points out that the boom writers are limited by the Latin American position of dependency, therefore they depict the problematic situation of metropolitan individualism, which is at the core of capitalism driven by the bourgeois. She observes that Larsen, Artemio Cruz, Fushía, Aureliano Buendía are all failed entrepreneurs and says that these characters: "...will never build a capitalist society [because they] are, in fact, deprived of that essential element of the entrepreneur—an investment in the future" ("From Modernization to Resistance" 295). Consequently these intellectuals affirm the impasse of individualism, which can never be fully realized in the region.

Intellectuals denounced human rights violations during the South American dictatorships of the 70s and 80s and have functioned as the voice for civil society due to

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<sup>37</sup> Jon Lee Anderson elaborates on the influence of Mariátegui's Marxist ideology on Guevara in *Che Guevara: A Revolutionary Life* (1997).

<sup>38</sup> The Boom writers as well as international intellectuals such as Sartre, denounced Cuba between 1968 and 1971 due to the Padilla affair in which Herberto Padilla was imprisoned for his award-winning book of poetry *Fuera del juego* that did not coincide with Castro's revolutionary project in which the role of the intellectual was to promote communist propaganda.



the fact that a major gap between the elite and the people has always existed (Castañeda, 181-3). In the 1960s academic institutions were not prepared for the increase of students with political tendencies looking for answers that they found in cultural intellectuals such as Violeta Parra, Víctor Jara and the Nueva Trova Cubana.<sup>39</sup> Novelists created new imaginaries and social and political scientists presented the dependency theory they were living<sup>40</sup> (192-3). Also worth mentioning is the New Latin American Cinema movement of the 1960s and 70s which was a major actor in the revolutionary left's rise to power. In short, political discourses and ideologies were established and circulated not only by politicians but also by intellectuals and important cultural figures. I would suggest that this historical social phenomenon also elicited the passionate emotions of revolution that circulated through the region and ultimately manifested into militant revolutionary action. The most influential political, ideological and emotional figure of this time is without a doubt Che Guevara. His discourse will be examined to trace emotional scripts back the Romantic notions of nationalism in José Martí and the Vanguardia's political entanglement with art and its humanization. First we will take a look at the way emotions are constituted based on previously patterned codes and scripts found in texts and other forms of cultural production.

### **Passions of revolution as historical scripts re-inscribed**

In his groundbreaking work, *Navigation of Feeling: A Framework for the History of Emotions* (2001), William Reddy takes into account psychological and cognitive

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<sup>39</sup> See *The Militant Song Movement in Latin America: Chile, Uruguay and Argentina* (2015) edited by Pablo Vila.

studies that define emotions as learned and internalized customs that are both intertwined with a goal system and connected to personal conduct. His interdisciplinary approach combines psychological and historical research from which he derives his definition of emotion as follows:

An emotion is a range of loosely connected thought material, formulated in varying codes, that has goal-relevant valence and intensity, that may constitute a 'schema' (or a set of loosely connected schemas or fragments of schemas); this range of thoughts tends to be activated together but, when activated, exceeds attention's capacity to translate it into action or into talk in a short time horizon. Its loose and often variegated character is a reflection of the complexity of translation tasks (including the formulation and application of goals). (94)

Reddy understands that emotions pertain to a totality, or rather, a world with certain goals and an agenda for subjects conditioned to behave and express themselves appropriately.

The established norms of emotional conduct are defined by a shared discursive system. In such a way, emotion, as a sign in language, acquires a meaning by way of a series of arbitrary associations that only make sense within a specific linguistic and social matrix.

Reddy explains that translation constantly occurs in the interrelation between people and objects, and interpretations of speech acts, as well as corporal, visual and linguistic language in order to carry out tasks and achieve goals. Accordingly, emotions become cognitive processes translated into actions within a specific system determined by culture, society and history. Reddy's concept is similar to Solomon's approach to emotions as judgments that necessarily lead to actions to change reality and de Sousa's concept of emotions functioning with rationality within an individual and collective goal system.<sup>41</sup>

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<sup>41</sup> See introduction pgs. 4-6.

Reddy's main contribution to the study of emotions is his concept of *emotives*. Emotions are textually expressed as *emotives* that are descriptive, relational in intention, and have an effect that transforms the subject in the sense that these words that signify emotions, move individuals to act and change the way in which they are situated to society (100). Reddy defines this concept and says:

*Emotives* are translations into words about, into 'descriptions' of, the ongoing translation tasks that currently occupy attention as well as of the other such tasks that remain in the queue, overflowing its current capacities. *Emotives* are influenced directly by, and alter, what they 'refer' to. Thus, *emotives* are similar to performatives and differ from constatives in that *emotives* do things to the world. *Emotives* are themselves instruments for directly changing, building, hiding intensifying emotions, instruments that may be more or less successful. (105)

Reddy points out that *emotives* as emotional discourse privilege other emotional manifestations such as behavior and expressions of physiological nature<sup>42</sup> and are inherited from a long trajectory of historically contingent emotional scripts. That is, *emotives* established within each emotional regime are based on philosophical, socio-political discourses disseminated throughout society, which thereby re-inscribe previously scripted emotional codes. Reddy applies his theory to the role of Sentimentalism in the creation of the French Revolution. He demonstrates the way that Sentimentalist *emotives* emerged as a reaction to the highly restrictive emotional regime of the Royal Court that was considered insincere, whereas the emotions of the common people were sincere, natural and virtuous (178). Reddy explains how sentimentalist notions of emotions shaped the French Revolution. He points out that the sentimentalist

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<sup>42</sup> Physiological concepts of emotions include turning red from embarrassment or anger, shaking or sweat from fear or excitement.

*emotives* were suited for eliciting intense emotions that artists were already trained to feel. As he says: “This language had, for decades, encouraged the use of fiction and theater to educate and to instill virtue” (185). He concludes that sentimentalist emotions catalyzed the people to organize, mobilize and act on their “natural” emotions against the Court’s insincere non-virtuous emotions (209).

That said, Reddy determines that emotional freedom, which consists of choosing and changing personal goals, is fundamental in the conservation of a political regime. Emotional freedom is also necessary to establish a normative code of emotions or in other words, to create an emotional regime. Reddy explains that political systems with strict *emotive* norms achieve control by problematizing the goals of individuals or infringing on their freedom to pursue them as well as by imposing emotional suffering upon those who deviate from the standards of the regime. This would ultimately lead outliers to search for emotional refuge with emotional regimes established by marginal groups such as gangs, cults, militias or revolutionary groups. Accordingly, the regimes that permit emotional freedom and tolerate diverse *emotive* manifestations tend to be more stable, for example, a democracy in comparison to a restrictive authoritarian government<sup>43</sup> (127-29). Andrew M. Stauffer also considers the concept of emotional discourse as inscriptions of past emotional scripts and patterns.

In *Anger, Revolution and Romanticism* (2005), Stauffer connects the French Revolution and Romanticism with Sentimentalist scripts as well as Western tradition to trace the role of anger in political history. Stauffer suggests that two major historical

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<sup>43</sup> This aspect of Reddy’s work on emotional regimes will be further examined in the final chapter dealing with the post-authoritarian Latin America.

occurrences have affected the concept and use of anger in political discourse, the French Revolution and its assertion of anger to voice the people's concern and construct a new society, and the printing technology that circulated the anger rhetoric across national borders. He focuses on three interconnected influences of Romantic anger, which are political, literary and philosophical history. These factors determine and shape the romantic concept of anger, which in turn reveals much about the socio-political situation of the time (1-3). Stauffer explains that Romanticism emerged out of two parallel aesthetic movements of the second half of the 18<sup>th</sup> century which had emotions and their transmission at their core: sensibility and the sublime with Grief and Terror as the fundamental emotions. Stauffer notes that romantic anger emerged from historical scripts that have been embedded in western literary tradition dating back to Antiquity. He points out that anger in classical thought from Aristotle, Plato and Seneca to the Stoics, has always been concerned with restraint and boundaries in political and civilian life. Stauffer underscores the role of public performance of drama and poetry as necessary for the collective release or catharsis as well as a way for the masses to manifest rage and anger in a non-violent manner (16-7). Therefore, Stauffer demonstrates that emotions are inscribed and re-inscribed through a process of rupture and continuity. This historical process includes other cultural productions, such as literature and cultural movements. We will examine the role that anger and other emotions play in revolutionary Latin American movements and trace it back to their literary and philosophical origins.

The premise of emotional regimes and discourses shaped historically both by previously established emotional scripts and the contemporary socio-political situation posited by Reddy and Stauffer's work on Romanticism, emotions and revolution, is an

important point of departure in the analysis of the revolutionary emotions of Latin America in the 1960s and 70s. We will see that the use of *emotives* in revolutionary discourse dating back to José Martí has shaped the rhetoric of the revolutionaries in Argentina and Chile in the 1960s and 70s. There are three objectives to this study of emotions and revolution. First, to show that the emotional regimes established by the leftist movements can be tracked back to Che Guevara, the Cuban revolution, and even further back the leftist vanguards of the 1920s and 30s as well as to the War of Independence and Modernismo's romantic position on nationalism. Second, to closely examine the emotional structures of the revolutionary groups of Argentina and Chile based on recent research on Social Movements and the emotions. My final objective is to examine the militant emotions represented in an Argentine novel and a Chilean film from the 1970s just before the respective military coups.

### **Emotional tradition of Guevara's revolutionary discourse**

In a series of speeches from the 1960s, Ernesto 'Che' Guevara proposed the actions to be taken to sustain and continue the revolutionary communist cause in Latin America as well as in colonized nations such as Algiers and Vietnam. I will highlight a few of his highly *emotive* statements regarding revolution, especially those related to his concept of *el hombre nuevo*, in order to link them with the vindication of the romantic emotional discourse that underlies his notions of nationalism and revolution. Guevara's political ideology is based on Marxist/Leninist philosophy's emphasis on the proletariat and solidarity of the masses. Nevertheless, his idea of the revolution is also existential in nature in the sense that he understands that the individual is free to choose and decide

how to act within his social context.<sup>44</sup> In 1960, Guevara met Sartre in Cuba and left quite the impression on the philosopher. To Sartre, Guevara embodied a true existential being that defined himself freely without conforming to the prescribed societal order as William Rowaldson observes: “In 1960 Guevara had not yet projected his vision of the ‘New Man’ upon the Cuban people, but even here his ability to seize responsibility, to define himself freely, and to break the forms that typified the former social order chimed with Sartre’s vision of existential freedom” (“Fictional Appropriations of Che Guevara” 63). Guevara used his freedom to create his own destiny of humanism through solidarity, as an alternative to the materialistic capitalist society that he passionately resisted through revolution. Guevara insists on the calling of the revolutionary and the dialectic between the individual and society, proposing the importance of developing as an individual in order to best serve the revolutionary cause and society. In his speech “Political Sovereignty” (1960), Guevara admits his limitations as a military man and calls on others to fulfill their call in distinct aspects of society, such as in economics, engineering and politics to realize the next step in the construction of a modern, industrialized communist society: “I can call myself a military man, a military man of the people, who took up arms like so many others, simply responding to a call, who fulfilled his duty when it was necessary, and who today is assigned to the post you know” (93). Women were incorporated into the socialist system and played an important role to meet the demands

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<sup>44</sup> This echoes Sartre’s no excuses accountability of the individual acting within his sociocultural context and Heidegger’s concept of situatedness within a society, since both positions emphasize the freedom of the individual to act within specific sociocultural parameters.

of the workforce as well as to raise future *hombres nuevos*.<sup>45</sup> In “Women in the Age of Nationalism and Social Revolution, 1930s-c. 1980s” Pamela S. Murray explains that Castro incorporated women in the revolutionary projects and were major contributors to the workforce. Castro also implemented important reforms that benefited women such as access to education, healthcare and the attempt to equalize the duties in the domestic realm (206-9). Nevertheless, the authoritarian regime excluded women from positions of power as Lois M. Smith and Alfred Padula point out: “This absence—even exclusion—of women from decision-making positions is reflected in rules that barred housewives from party membership... the number of women workers increased but many were working at dead-end jobs, largely serving time to support their families. Women were widely present in the professions but rarely in policy making positions” (233-34). In “The Cuban Woman’s Revolutionary Experience,” Johanna I. Moya Fábregas underscores the limits of women’s liberation and equality in the Revolution. She points out that women have always maintained that their primary role was to mother and raise *hombres nuevos* that are considered to be the future that will run the society as she states: “... investing time and resources in the formation of women’s revolutionary character would eventually

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<sup>45</sup> There were a few exceptions to the rule regarding women in the Cuban Revolution. For instance, Haydée Santamaría played a seminal role in the struggle for the revolution together with her husband. As a member of the United Party of the Socialist Revolution she distributed ideological writings (*History Will Absolve Me*). After the revolution, she directed *Casa de las Américas*, which promoted Cuban writers and artists. On the other hand, Teté Puebla is the highest-ranking woman in Cuba’s Revolutionary Army and a Deputy of the National Assembly of People’s Power. She is known for the creation of the *Mariana Grajales* platoon that became Castro’s personal security in Sierra Maestra. See *Notable twentieth-century Latin American women: a biographical dictionary* (2001), *Haydée Santamaría* (2003) and *Teté Puebla and the Mariana Grajales Women’s Platoon in Cuba’s Revolutionary War, 1956-58* (2003).



result in good male revolutionaries. This explains why women were often called upon to guide their sons' morals to become righteous men... Patriotism and motherhood became intertwined as the main function of Cuban women" (72). In Argentina, women that joined the militant groups were also absent from leadership positions and as Diane Taylor indicates: "... women in these movements were usually treated with the same sexist contempt they encountered in other social spheres" ("Gender, Power and Performance: Argentina's 'Dirty War' as a Patriarchalist Drama" 272). Pablo Pozzi observes that the increase of ERP female militants in the 1970s, in which only two women, Liliana Delfino and Susana Gaggero de Pujals had made ranks of the Comité Central, was correlated with the fact that the ERP provided them a position, in which they were valued and had a sense of dignity that society denied them (226). Pozzi underscores the contradiction of the ERP's treatment of women and states: "Por un lado, la organización planteaba la igualdad entre los géneros, lo cual la llevaba a una cantidad de prácticas distaban bastante de ser realmente igualitarias. En relación con el conjunto de la sociedad la organización era más avanzada y esto resultaba en la incorporación de nuevas militantes" (220). Nevertheless, the Communist militant group still subscribed to the Marxist ideology that determined the woman's main role as the mother and domestic, which is an important topic in the analysis of Reina Roffé's novel.

Guevara also honors the martyrs of independence from the Cuban revolution and the War of Independence of 1898 that served as an ideological model for the Cuban Revolution in "Political Sovereignty." Guevara references José Martí as one of the examples of a true revolutionary but also alludes to him by recycling his rhetoric and evoking emotions to inspire the people. The Cuban revolution can be considered a

continuation of the process of sovereignty that began with the war of independence of 1898 with Martí proposing his anti-Yankee stance. In “Nuestra América” (1891), Martí warns his country of the danger of having the United States replace Spain as the new colonizer: “El desdén del vecino formidable, que no la conoce, es el peligro mayor de nuestra América (Martí, 151). Indeed, Guevara shares the cause of political sovereignty with Martí, even if the latter’s ideology of the revolution against the imperialism of the United States that he spread throughout Latin America and the world was also Marxist/Leninist based. Guevara proposes the concept of *el hombre nuevo* that answers the call of revolution and dedicates his life to the cause, while Martí’s new man is *el hombre natural* that represents an essentialist concept of identity of the Americas:

El gobierno no es más que el equilibrio de los elementos naturales del país. Por eso el libro importado ha sido vencido en América por *el hombre natural*. Los hombres naturales han vencido a los letrados artificiales. El mestizo autóctono ha vencido al criollo exótico. No hay batalla entre la civilización a la barbarie, sino entre la falsa erudición y la Naturaleza. (Martí 146, my emphasis)

Martí employs romantic *emotives* that glorify nature to express his idealization of Latin America. He rejects foreign imported ideologies to convey Latin America’s autonomy and unique identity. Guevara’s *hombre nuevo* is in line with Martí’s *hombre natural* in the sense that the former is the revolutionary who recognizes the value of the diversity that makes up Latin America. The agrarian reform in Cuba was established to benefit the *hombres naturales*. Guevara does not see Latin America’s mix of Spanish, Indian and African to be the reason for the region’s underdevelopment. On the contrary, it is the European and North American (neo) colonialism and capitalist idea of society that Guevara sees as the root of the problem. In “Responsibility of the Working Class”

(1962), he states that the revolution has fulfilled the peasants' aspirations, since they began to receive the fruits of their labor, but notes that the working class of the industrial sector still had to work to realize their potential. Guevara assigns the working class the responsibility of fulfilling society's collective objective of development emphasizing the importance of solidarity in a communist system as opposed to alienation of capitalism.<sup>46</sup> He continues this discourse in "A New Attitude Towards Work" (1962) in which he emphasizes the importance of productivity and discipline and states that: "Productivity, more production, consciousness—these are the foundations upon which the new society can be built... Building socialism is based on the work of the masses, on the capacities of the masses to be able to organize themselves and to better guide industry, agriculture, and the country's economy" (162). Therefore, the communist revolutionary has no race,<sup>47</sup> rather, a common cause to which s/he is bound, that of the creation of a communist society through solidarity in work, discipline and productivity. This echoes Martí's idealistic claim that there is no race in America and that they all live in harmony to create a utopian America: "No hay odio de razas, porque *no hay razas*... que el viajero justo y el observador cordial buscan en vano en *la justicia de la Naturaleza, donde resalta, en el amor victorioso y el apetito turbulento, la identidad universal del hombre*. El alma emana, igual y eterna, de los cuerpos diversos en forma y en color" (Martí 151, my emphasis). Again, Martí glorifies nature as the core of the Latin American identity that

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<sup>46</sup> The theme of alienation in the urban middle class was represented in the existential new narrative evident in Juan Carlos Onetti among other River Plate writers mentioned in the previous chapter.

sees no racial difference and associates the universal identity with the natural sentiment of love. The creation of a natural identity highlighted above reappears in Guevara's discourse regarding the role of love in the creation of *el hombre nuevo* that originates from solidarity and concern for the wellbeing of humanity. In "Socialism and Man in Cuba" Guevara emphasizes love as the driving force of *el hombre nuevo* stating that:

And it must be said with all sincerity that in a real revolution, to which one gives his all and from which one expects no material reward, the task of the vanguard revolutionary is at one and the same time *magnificent and agonizing*. At the risk of seeming ridiculous, let me say that *the true revolutionary is guided by great feelings of love...* We must strive everyday so that this *love of living humanity is transformed into actual deeds, into acts that serve as examples, as a moving force.* (259, my emphasis)

Even though there are differences in the *hombre natural* of Martí's America and Guevara's revolutionary *hombre nuevo*, both use similar highly *emotive* rhetoric as opposed to positivist reason to motivate the masses to collectively support their common cause for liberation from foreign powers. While Martí taps into the essence and uniqueness of Latin American identity that converts shame of race into pride, Guevara focuses the individual's capacity to love in order to translate it into love for humanity that becomes the motivating emotion that binds and motivates the collective to take action.

The leftist manifestos of the Vanguardia are another source of Guevara's revolutionary rhetoric based on communist political ideology. Although Guevara never explicitly mentions the Vanguardia it is inevitably part of the leftist imaginary of the region. In "What a Young Communist Should Be" (1962), Guevara underscores the vanguard role of the youth that will serve as model revolutionary citizens to guide and preserve the communist society: "...[the youth] must be the vanguard of all movements,

the first to be ready to make the sacrifices demanded by the revolution, whatever they might be. You must be the first in work, the first in study, the first in defense of the country” (176). He maintains that the communist formation includes education and first hand experience from interaction with others in society indicating that commitment must go beyond revolution and must be acted upon in every aspect of society: “You have to build a future in which work will be man’s greatest dignity, a social duty, a pleasure given to man, the most creative activity there is. Everyone will have to be interested in their work and the work of others, in society’s daily advance” (181). As he situates work as a creative, pleasurable dignifying duty he also emphasizes the importance of the education and development of the revolutionary, which involves social interaction with fellow citizens, as opposed to the isolated means to an end of the alienated individual’s work in capitalist society. Rather than producing desensitized and dehumanized individuals of capitalist society ruled by positivist reason, Guevara proposes that *el hombre nuevo* cultivate his emotions, specifically empathy, compassion and love for his fellow man in order to triumph in solidarity:

...every young communist must *be essentially human* and be so human that he draws closer to humanity’s best qualities, that he distills the best of what man is through work, study, through *ongoing solidarity with the people* and all the peoples of the world. *Developing to the utmost the sensitivity to feel anguished* when a man is murdered in any corner of the world and to *feel enthusiasm* when a new banner of freedom is raised in any corner of the world. (Guevara 184, my emphasis)

This passage reveals that humanism and emotions are essential for *el hombre nuevo*. The humanism that he proposes can be associated with the Vanguardia’s humanization of art of. In *Latin American Vanguards* (1994), Vicky Unruh underscores the humanism encountered in Vanguard art as a counterpoint to Ortega Gasset’s concept of

dehumanization or the distancing characteristic of modernist art, which can be compared to the Russian formalist idea of defamiliarization and Bertolt Brecht's alienation (21). Unruh suggests that through the manifestos and literary works, the Vanguardia expressed the notion of art firmly bound to experience within society "...and the words human and humanized became veritable buzzwords in Latin American vanguardist discourse" (23). She indicates the presence of humanization of art in Huidobro's "Manifiesto de manifestos," César Vallejo's poetry, writings of Torres Bodet (*Contemporáneos*) and José Carlos Mariátegui<sup>48</sup> (*Amauta*) and develops this theme throughout her text to ultimately demonstrate that "...Latin American vanguardism, notwithstanding the interaction with European currents, unfolded within its own cultural contexts and that the life experience with which it openly engaged was often peculiarly its own" (26). Unruh's observations on the humanization of vanguard art imply the authenticity of the artistic experience within the Latin American cultural context that makes it distinct from the European.<sup>49</sup>

To return to Guevara's humanism, we can see that there is a similar dynamic between the individualist capitalist societies that promotes alienation in comparison to the solidarity of the communism that values the importance of humanism. Unruh observes that most of the vanguard writers came from the highly politicized middle class that actively demonstrated against corrupt oligarchies and created university reforms as well as the region's first socialist and communist political parties in the early 20<sup>th</sup> century (5-6). Therefore, although Guevara is quick to criticize twentieth century art and literature as

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<sup>49</sup> Again we see the process of rupture from and continuity with western aesthetics in Latin America, the same as the New Narrative that would follow the Vanguardia.

he does in “Socialism and Man in Cuba” (1965), in which he states: “To sum up, the fault of many of our artists and intellectuals lies in their original sin: they are not truly revolutionaries” (257), the revolutionary attitude and spirit present as a defining characteristic of the Vanguardia of the 1920s and 30s cannot be denied. In fact, it was difficult to draw the line between art and politics at that socio-politically tumultuous time of social reforms, specially regarding education (Unruh, 6). In sum, Guevara’s discourse can be traced back to his revolutionary ancestor José Martí’s romantic notions of American sovereignty and the Vanguardia’s commitment to communist ideology circulating internationally at that time.<sup>50</sup> I will now focus on the emotional structure of the revolutionary project that is seen in the militant groups from Argentina and Chile and throughout the region.

### **Emotional structures of social movements**

In the introduction of *Passionate Politics* (2001), Jeff Goodwin, James Jasper and Francesca Polletta explain the role of emotions in social and political movements. They propose that emotions are central in all aspects of social movements such as frames, mobilizing structures, collective identity and political opportunities. Frames are understood to include the consensus of the problem, decision on strategies and the

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<sup>50</sup> Unruh states that the vanguard intellectuals and artists served as transcontinental links bringing European aesthetics as well as ideology back to Latin America. They unified art and politics with the socio-political climate of the time, which lead to the promotion of innovative art and the region’s “first communist parties... and the emergence of the continent’s first important Marxist thinker, the Peruvian José Carlos Mariátegui... many vanguardist artists and groups were at one time or another willfully engaged in contentious encounters of politics as a well as art” (5-6).

motivation for involvement. Emotions function as motivators for collective action and are the core of encouraging and sustaining participation of individuals in the group (6-7). Emotions bind people together and create solidarity amongst strangers. Through the cultivation and circulation of emotions within a group tied to a collective goal, the individual loses his/her identity and becomes part of the collective whole. Collective identity is a "... sense of solidarity among members of a social movement itself, suggesting bonds of trust, loyalty, and affection... Strong feelings for the group make participation pleasurable in itself, independently of the movement's ultimate goals and outcomes. Protest can be a way of saying something about oneself and one's morals, of finding joy and pride" (8-9). Participation in movements produces many positive emotions that motivate sustained loyalty and action. Solidarity in groups can transform emotions of anger, fear and shame into productive emotions such as moral outrage, courage and pride that promote cohesive action towards a common goal (18). Colin Barker examines a group of Polish shipyard workers who protested against a repressive regime by striking and shutting down the industry. Barker described it as "the moment when fear turned to pride and then derisive laughter at the actions of officials; when solemn silence to honor a sacked colleague ceded to fierce shouting; when doubt turned to pleasure, panic to confidence. It was in those charged moments that they discovered a capacity for collective action they had not known before" (19). This demonstrates the way emotions are transformed within a collective and are imbued in every aspect of social movements, from motivation to participation and empowerment. Jasper breaks down different emotions and their specific function within social movements. His concept of reciprocal mutual emotions amongst the members, which includes the close



ties of friendship, loyalty, solidarity and love are vital to the cohesion of the group. These emotions also cultivate additional collective emotions such as anger towards non members that he calls ‘shared emotions’: “Reciprocal and shared emotions, although distinct, reinforce each other, thereby building a movement’s culture” (20). Jasper believes that collective emotions are linked to the pleasure derived from protest as well as from sharing a space and experience with like-minded comrades, which explains how individuals lose themselves in collective action, motion or song. Furthermore, the solidarity of the collective function as a medium by which victims are able to deal with or overcome their trauma as a common experience helps to transform emotions of anger, sadness and shame into pride (20). Take for example the *Madres de la Plaza Mayo* who were connected by a common experience that motivated them to participate in peaceful protest demanding answers from the Government regarding their disappeared children. This in turn provided them with an outlet for their sorrow and anger and they came to realize that they were not alone and somehow mutual experience and support provided strength as opposed to remaining silent and facing the problem in isolation. An example in which shame is transformed into pride is the way the Gay and Lesbian movements dealt with AIDS from the 1980s and 90s. In “Ambivalence and the Emergence of Militant AIDS Activism,” Deborah Gould examines the way in which individuals that joined the collective whole came to realize that they were not alone and could share a common experience with others like them. This emotional cohesion then propelled them to convert their once individual emotion of shame into a collective emotion of pride that they could carry into their personal lives. These examples evidence distinct manifestations of the original emotions of anger through the *emotives* of civil

disobedience, love and empathy respectively. In both cases the members of the group transform anger into something else, thereby demonstrating the way *emotives*, as Reddy suggests, have the ability to change the emotions of others and the situations into which they are released.

Furthermore, it is necessary to point out that emotions also have part in the decline of a movement. In “Emotions and the Microfoundations of Politics: Rethinking Ends and Means,” Jasper observes that individuals often leave groups or reject participation in movements when their personal loyalties and emotions outweigh the collective’s. He refers to this as the “band of brother’s dilemma” (20). Another important concept that Jasper proposes regarding the emotions in social and political movements is the scripted narratives common to movements. That is to say that there is a general framework that organizes emotional structures similar to the way that Guevara’s emotional discourse on revolution can be traced back to his antecedents. Jasper suggests that there is a universal narrative framework for the collective identity of any group that consists of the archetypal character constructions of hero, villain and victim, ally etc. Jasper explains that: “To initiate political action, it is often useful to present yourself as a victim who is becoming a hero, to triumph over a villain and his minions. This mini-narrative encourages audiences to take sides, expressing sympathy for the victim, admiration for the hero, and hatred for the villain and his sidekicks.” Two other narrative examples are the conversion of the villain into the hero (whistleblowers) and martyrdom of a hero who sacrifices his life for the cause (27). Affect-control theory demonstrates the importance of characters since emotions depend on role expectations, for example if you have already established that you are the clown, then foolish behavior is expected (28).

Having outlined important functions of emotions in every aspect of social and political movements we now turn to a different yet related perspective of emotions in politics.

In the introduction to *Cultural Politics of Emotions* (2004), Sarah Ahmed comments on the negative stigma of emotions for the Nation. She sustains that emotions are impressions made upon the body and mind (7). Emotions come from both within and without while being simultaneously intentional, that is, directed towards something in the objective reality (9). The outside-in concept of emotions is apparent in the social movements in the sense that the individual is engulfed in the collective emotional energy that circulates within the crowd. By contrast this rebel rousing may have been inspired and functioned in an inside-out manner in which a passionate leader's discourse affects those around him or her through his/her use of *emotives*. In other words: "...emotions are not 'in' either the individual or the social, but produce the very surfaces and boundaries that allow the individual and the social to be delineated as if they [were] objects... emotions create the very surfaces and boundaries that allow all kinds of objects to be delineated. The objects of emotion take shape as effects of circulation" (10). This is evident in Guevara's emotional discourse that moved certain groups in Latin America to join the revolutionary movement against North American imperialism. Also, the circulation of emotions affects the spaces and bodies (outside-in) and in turn produces new emotions that are again circulated (inside-out) creating a constant loop that repeatedly affirms the emotional structures within groups. The following section and final objective of this chapter is to analyze these representations of militant emotions in *Monte de Venus* (1976) by Reina Roffé and the New Chilean Cinema film, *Ya no basta con rezar* (1972) directed by Aldo Francia.

## **Militant literature in Argentina**

Militant literature has existed in Argentina throughout the twentieth century and ranges from strong social, political to historical criticism of the country. Militant literature emerges from writers who are committed to social and political issues and raise awareness of and criticize society's shortcomings. Conversely, aesthetically focused writers who attempted to be revolutionary through their innovative literary techniques. Jean Franco describes the concept of revolutionary art as "producing a text that transgresses bourgeois society" ("Crisis of the Liberal Imagination" 262). To continue, militant literature in the southern cone is marked by sustained devotion to realism and as Franco states, realist writers reveal "...connections and continuities which would otherwise remain hidden, it enables the reader to take a critical, conscious and dialectical distance from events. Realist writing is cognitive in intention and speaks directly and rationally to the conscious awareness of the reader" ("From Modernization to Resistance" 287). Writers who wrote for *Contorno* such as David Viñas, Oscar Masotta, Martinez Estrada, León Rozitchner and Adelaida Gigli used realism in works that were "alejándose del modo anglosajón de acercarse a los textos tal como practicaba Borges;" to rely instead on "propuestas desmitificadoras" (Noé Jitrik, *Panorama histórico de la literatura argentina* 250). These writers were politically committed to the left, so they questioned Argentina's history of authoritarian power. Sebastián Carassai underscores the *Contorno* writers' dedication to the promotion of politically engaged art with the purpose to raise awareness of the socio-political issues. Carassai observes that the intellectuals of *Contorno* were influenced by the Sartrean variety of existentialism, which concerned

itself with the individual's engagement with the social context (228). Carassai states that: "Imbued with this philosophy, *Contorno* was published in the decade that heard the most vivid echoes of Sartre's *Les temps modernes*" (223). The intellectual circle was anti-Perón, whom they took as an embodiment of caudillo history of Argentina, yet, they supported the Peronismo's popular struggle.<sup>51</sup> *Contorno* writers set the fundamental base for a type of literature that denounced and questioned social injustices and political corruption. The tradition of unifying art and politics would continue in the country through actual militancy and in a literary tradition that represented the contemporary social reality. A few writers who were either directly involved with the leftist movements, or somehow depicted the social context in their narratives include Manuel Puig, Juan José Saer, Osvaldo Lamboghini, Darío Cantón, José Pablo Feinmann, Ana María Shúa, Juan Martini, Luisa Valenzuela and Osvaldo Soriano, to name a few (Jitrik, 265-70).

One of the most important militant writers from Argentina was the journalist Rodolfo Walsh. His dedication to leftist politics went beyond his writing as he served as a chief intelligence officer for Montoneros (Stephen Phelan, "Man of Action" 52). Outraged by a mass execution of a group of peronists from a middle class neighborhood carried out by the Buenos Aires police in 1956, Walsh published his nonfiction novel *Operación masacre* (1957) recounting the atrocity. Walsh's daughter was also active in

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<sup>51</sup> Carassai expounds on the political stance of *Contorno* and its writers stating that they were more threatening to Perón than *Sur* as the former directed their writings towards the same middle working class audience. He explains that *Contorno* was responsible for glorifying Roberto Alt's literature as it represented the authentic reality of the middleclass immigrant in the margins of society. To the *Contorno* intellectuals, this vindication was more political than artistic.

Montoneros. She killed herself to evade capture by the army in 1976. On the following year, Walsh was shot in crossfire by the military forces sent to capture him. Walsh had already grown skeptical of Montoneros due to his disappointment after the return of Perón in 1973, yet he continued to oppose the authoritarian government. He published *Carta a mis amigos* in 1976 about the death of his daughter and *Carta abierta de un escritor a la junta militar* in 1977 denouncing thousands of deaths, disappearances, and forced exile caused by the military government. While Walsh is also known for his fiction, such as the short story collection, *Los oficios terrestres* (1965) and *Un kilo de oro* (1969) (Jitrik, 248), which also depicted his militant activism, this analysis will focus on the representation of militant emotions of revolution in Reina Roffé's novel.

### **The shaping of the individual and the collective in *Monte de Venus***

Andrés Avellaneda underscores the discursive strategy of the censorship that was imposed on Argentina in *Censura, autoritarismo y cultura: Argentina 1960-1983* (1986). He explains that censorship sought to create a cultural system defined by moral, religious, family centered values that affirm national safety and identity. This new cultural system opposed false illegitimate culture described as: “el que está ‘al servicio de’ algo que se estima negativo; es el producto ‘disfrazado de’ arte, el arte ‘su pretexto’” (19). Any form of cultural production that did not concur with capitalism, hegemonic heterosexuality, Catholicism, and traditional family values was considered a threat to the Western Christian values of the inhabitants of the motherland (23). Avellaneda points out that the Dictatorship's concern about the possible corruption of the young led to restructuring the

educational system in order to “formar al hombre argentino” by way of a “pedagogía de los valores”:

Para proteger la infiltración a esa niñez y a esa juventud indefensa y engañada es necesario analizar el problema que plantea la educación, aquejada de “una grave enfermedad moral” (29/5/78) y penetrada, como la cultura, por quienes, al ‘activar a través de ideas contrarias a nuestra civilización occidental y cristiana a otras personas’ deben ser considerados terroristas subversivos y tratados como tales dado que quieren “cambiar nuestro sistema de vida a través de ideas que son justamente subversivas; es decir subvierten valores, cambian, trastocan valores” (18/12/77). (23)

That said, it is not a surprise that *Monte de Venus*, Roffé’s second novel, was first published in 1976 and censored by the dictatorship for immoral homosexual content and the strong socio-political critique.<sup>52</sup> The novel was released in 1983 with the return of democracy.

*Monte de Venus* consists of two sections, in which parallel narratives alternate by chapter throughout the novel. Baru is the protagonist of the first diegetic level told by an extradiegetic narrator, while Julia Grande dictates her personal story as a voice recording, that function as the second diegetic level. The novel jumps back and forth between the two narratives that ultimately overlap as Julia Grande references night school and Baru and her classmates in her voice recordings. The plot unfolds in 1972, in anticipation of Perón’s return to power. Roffé weaves a strong sociopolitical critique with feminist and lesbian issues in her allegorical use of the women’s night school as the site of militant

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<sup>52</sup> Melissa Lockhart discusses the censorship of the novel in “The Censored Argentine Text: Griselda Gámbaro’s *Ganarse la muerte* and Reina Roffé’s *Monte de Venus*” (112). In an Interview with Diana París, Roffé states: “La primera condena fue en el ’76, cuando el gobierno de Videla prohíbe por inmoral *Monte de Venus*. Todo el mundo asocia el título y la censura con cuestiones erótico-pornográficas: y si bien se tematiza en algún sentido la sexualidad, yo creo que lo fundamental es la crítica política que hace esta novela” (“Encontrar su propia voz, como en cofre antiguo” (205).

activism. Not only does Roffé allude to leftist militancy, but she also asserts that feminism and lesbianism are inherently subversive as they contest the hegemonic patriarchal system, so they therefore can be considered forms of activism in their own right. Baru and her classmates organize to reform the dress code, as they demand the right to wear pants to school. Baru also mobilizes the students to take over the school, inspired by Perón's return to power as the climatic end to her plotline. Julia Grande's individual journey ends tragically when an authority figure she once loved and trusted betrays her. Her narrative also reflects the disillusionment of young militants when they discovered that their once revered leader failed to keep his word. In this way, Roffé succeeds in fusing actual socio-political content through the narratives of a working class woman and a lesbian. Even though this novel is rich in content, this analysis is centered on the depiction of emotion, and specifically on the three following aspects. First: the way that emotions are transformed in the structural process of activism. For instance, shame converts pride and anger into communal love and excitement. Second: the way emotions circulate and connect bodies creating the solidarity necessary for militant activism. Finally, I will examine the anger and disillusionment experienced by Julia Grande and Baru at the end of the novel as representative of the role of emotions in the disbanding of the group activism.

Baru attempts to escape a stagnant life of dependency by attending night school to complete her high school degree. Soon after experiencing the subpar quality of education provided by the school, she takes it upon herself to become educated. She reads and writes in her journal, reflecting on current affairs in society as well as on her personal development. She understands that both knowledge and work are necessary to become



independent, as she writes: “¿Por qué las mujeres tenemos que ganarnos el puestito al lado del hombre solo como una sombra?... No se consigue trabajo. Continúa la dependencia. ¿Cómo se hace para crecer?” (16-27). The institution becomes a different source of education for Baru, that is, as a site for activism and empowerment against the corrupt school system. The nineteen-year old protagonist’s preoccupation with women’s dependency is a metaphor for her country’s dependency, as Roffé subtly insinuates: “Tenía la mente invadida por Hollywood y se reprendió de estar hasta tal límite colonizada” (19). In effect, her activism is a form of empowerment that encourages and helps her come closer to her goal of self-sufficiency, which mirrors the militancy of the leftist groups in their anti-imperialist cause. In “‘Qué triste es ser mujer’: The Chinese Microcosm of Reina Roffé’s *Monte de Venus*,” Blake Seana Locklin underscores the significance of the Chinese poem read by Baru at the end of the novel and suggests that it alludes to the political feminist theme of the novel. It is a way to solidify the link between the solidarity and empowerment within the militancy of feminism. As Locklin points out: “In 1973 China would have been associated not simply with the exotic, ancient East, but with Mao Zedong’s Cultural Revolution as well” (475). The message of feminism as militancy is evident throughout the novel but what has been overlooked is the role of emotions in shaping the individual and the collective through the activism realized by the women.

Baru is not only ashamed of being physically female but of the submissive position that her sex prescribes to her. She expresses that she is uneasy with her boyfriend Andrés’s quote of Louis Ferdinand Céline ‘las mujeres tienen toda naturaleza de domésticas’” (my emphasis, 11) to describe the domesticity of women. The emotions

evoked by the quote were “el *resentimiento* y la *rabia* que la impulsaba a *rebelarse* contra su destino”. In Baru’s case, the shame of womanhood is contingent on the way she, as a woman, is perceived by society, as subject to a life of dependency and domesticity. She internalizes hegemonic domesticity and grows to despise herself for it. In effect, she attempts to create an independent identity that is not prescribed to her by society in order to feel dignity as opposed to shame. Therefore, her shame ultimately comes from failing to meet her self-imposed standards of independence by way of education and employment, and not from failing to meet society’s prescribed role.<sup>53</sup> This echoes Ahmed’s views on the shame that originates from the desire to meet a certain ideal concept of self, which is prescribed by the societal norms and is learned through interaction with others in society. As Ahmed indicates:

...shame requires an identification with the other who, as witness, returns the subject to itself. The view of this other I, the view that I have taken on in relation to myself: I see myself as if I were this other. My failure before this other hence is profoundly a failure of myself to myself. In shame, I expose to myself that I am a failure through the gaze of an ideal other. (*The Cultural Politics of Emotion* 106)

This emotional dynamic of inversion is central to the idea of Baru’s feminism in itself, as a form of militancy. The representation of shame and pride in the novel demonstrates how these emotions are manipulated within distinct contexts and are used to create and maintain systems of power such as authoritarian, capitalist or even socialist regimes, and also to destabilize them through feminism, militancy and revolution.

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<sup>53</sup> This idea of shame based on the perspective of others is what Amy Kaminsky suggests is one of the inherent problem of Argentina as a nation. She points out that Argentina has always been preoccupied with the way Europe viewed the country. Kaminsky illustrates this inferiority complex by an anecdote about Victoria Ocampo and Virginia Woolf’s meeting and correspondence (*Argentina: Stories for a Nation*).

Baru's shame is also accompanied with other emotions such as anger and resentment. Indeed, these emotions motivate her to educate herself and demonstrate the way emotions motivate participation in a group movement, as well as of the way emotions of anger and shame are rooted in a injustice towards women in society. Furthermore, Baru's anger that stems from her shame of being a woman, transforms into different emotions through the experience of solidarity and her participation in activism. Baru's shame slowly evolves into pride and her anger into excitement after her first successful mobilization of the students to change the dress code:

Cuando Baru le comunicó a Andrés aquel primer paso exitoso con las autoridades del colegio se la veía radiante. Eso significaba mucho más que un logro: la potencialidad que tenía la gente unida luchando en pro de objetivos comunes... todo el trajiin de las últimas semanas, todas las rencillas que se habían desatado con muchas mujeres que se mostraban indiferentes o que dudaban de poder obtener un buen resultado y por eso preferían el injusto ritmo normal de la escuela al desgaste inútil de energías, había sido recompensado con la lección de solidaridad que después demostraron y que culminó en las reiteradas exclamaciones de euforia que resonaron en todos los rincones de la casa, victoriando la primera y más grande de las hazañas. (183)

She has learned from her direct experience of militancy that women, as a collective group, have the potential to change their situation. This in turn empowers her as an individual to continue on her path of self-development by way of militancy and solidarity with her classmates. Baru's self education and direct experience with her environment and its people can be associated with Guevara's idea of education for the *hombre nuevo*: "Society as a whole must be converted into a gigantic school" ("Socialism and Man in Cuba" 251). Part of Guevara's development of *el hombre nuevo* involves formal education as well as humanism through solidarity in order to best serve the collective whole. Baru's self-development could be considered her process of becoming *el hombre*

*nuevo*, in the sense that she is motivated to better herself to live independently yet still serve and interact with the society she attempts to change to serve her needs as well as of those of all women. Although Guevara does not elaborate on women's role within communist society, he does call on them to meet the needs of the community as he sees all members as workers. Baru as a character whose idealism is eventually shattered by the harsh reality of women within any patriarchal system, whether it is the military or authoritarian government or the militant groups that opposed it, questions this limited and temporary empowerment of women through participation in revolution and militancy.

The second act of militancy of the novel is when Fátima and Baru organize the students to take over the school. At this point Baru has already seen the potential power of solidarity for a common goal yet faces the challenge of maintaining the momentum, energy and participation of her classmates. The idea to take control of the keys to the school to force the authorities to meet the demands of the students was encouraged by the announcement of Perón's return to power. The students were divided as Barú headed a group of enthusiastic *peronistas* and Fátima represented the non-*peronista* students. After the students took over the school, Fátima and her classmates considered abandoning the movement due to the political differences illustrated in the following passage: "Fátima no concebía que se hubiera tomado el colegio en nombre de una tendencia. 'No fue eso lo que se trató en las reuniones de delegadas' dijo. No todas somos peronistas. Sin embargo, en general, la gente está de acuerdo con el procedimiento. Lo que les molesta es que se encasille ésto bajo una sola bandera" (256). Here we see the way personal emotions in distinct political positions threaten the unity of a movement. Solidarity was once bound by their shared anger towards the authorities' lack of interest in their poor learning and

working conditions. Fátima and her group's personal emotions regarding *peronismo* and the feeling of not being considered and represented in their attempt to reform the school caused resentment to circulate amongst the students, slowly breaking up the once solid union. Baru, as a leader recognizes that their collective emotions of anger need to be redirected towards the authorities and puts the cause above personal emotions: "Parece que lo único que pretenden es dividirse. Muy bien. Vos estás de un lado y yo del otro. Hablemos con cada sector y tratemos una vez más de conciliarnos. No se dan cuenta que juntas somos más fuertes" (260). Baru hides the key to the school and persuades the two groups to unite and work together to demand their rights under two different names of "...la Juventud Peronista y el otro en nombre de las alumnas del Liceo" (260). Furthermore, the solidarity of the students demonstrates the role of emotions that circulate within the group as a cohesive force that binds the individual to the collective. In this way Roffé represents the way emotions function as a continuous loop between bodies and space transmitted discursively as *emotives*, which Reddy defines as having the ability to alter the meaning of the emotion they once signified. For instance, the anger originally shared by the women was expressed through collective action and words. The women's frustrations were then transformed into pride, confidence and excitement. Also, these emotions are bound to the space amongst the women in the school, in other words once they go off on their own, their emotions interact with a different context. This results in continuous transformations of the emotion by way of the *emotives* uttered in different situations within different emotional parameters.

Baru returns home after the climax of the student movement. Too stimulated to sleep, she picks up a book of Chinese poetry to read and recite as she bathes. Locklin

analyzes this scene and suggests that her reading of the poem “Qué triste ser mujer” represents her continued doubt regarding her position as a woman in an Argentine society in which she has no place, as she still faces the same issue of dependency given the difficulty of finding a job when she graduates. Regardless of the progress that she has made through her activism and the empowerment of solidarity, the reality of being a marginalized figure still exists: “Yet the powerlessness evoked in Baru’s repetition of the Chinese woman’s fate casts doubt on the students’ victory...” (Locklin, 483). Locklin is correct in this connection, which is linked to my observation regarding the emotions and their constant transformation within different contexts. Baru’s excitement, joy and confidence are diminished to self-doubt and fear when she is alone, separated from the space of solidarity and the bodies of her comrades. As Baru bathes she expresses disgust for her body: “Abrió el grifo y esperó a que calentara el agua. Nunca se observaba desnuda. Sentía una especie de pudor consigo misma. Frecuentemente rechazaba su propio cuerpo” (261). This brings us full circle from the opening sentence of the novel: “Esa tarde se había cortado el vello de su sexo. Un ligero ardor en la entrepierna no la dejaba sentirse libre” (11), in the sense that even though Baru has developed in her time at school, she was never fully able to overcome her self-shame and disgust for her sex and gender. The poem reminds her of her self-doubt and continued dependency on men, for example on Andrés, who serves as her source of information for literary and philosophical knowledge. Her doubt is also reflected in the uneasiness evoked from not knowing if the author of the poem was male or female as indicated by Locklin. Finally, her blind faith in Perón as a populist leader who does not follow through on his promises is implied in the passage of Baru bathing in attempts to unwind after taking control of the

school: “Le había entrado jabón en los ojos, y un gran miedo, quedarse ciega estando sola” (262). This sentence indicates her blind faith that lead to the disenchantment with the militancy that she has falsely believed would liberate her from a life of dependency. In reality, she is still alone, powerless in a society that has no place for her outside of domesticity. This is how her personal emotions have overcome the militant emotions that depend on solidarity, in which her courage and confidence has been reduced to fear and doubt.

This brings us to the final point of analysis of the novel, that of Julia Grande’s disillusionment and anger. Julia Grande is marginalized as a low class, lesbian subject that has faced many hardships on the fringes of society. David W. Foster points out that: “... [the] novel that gives voice to an aggressive lesbian, one whose inverted behavior threatens sacred institutions by parodying them with notable fidelity, clearly represents a new threshold in the corruption of the national moral fiber” (*Alternate Voices* 78). Indeed, the lifestyle that the novel illustrates is harsh. Even though she behaves as a dominant male in her sexual encounters with women, she still depends on and is exploited by men in order to get by in life. In the end, she is even betrayed by a woman in a position of power. She has stayed distant from the other women involved in the reforms, and she has had her own battles with authority. Julia Grande has been recording her life story for her teacher Victoria Ballestare, who promises to write a book about her life. This was a way for Julia Grande to become closer to the teacher that she loved and admired. Her voice recordings include her attempt to live life like a man in a woman’s body full of sexual adventures, failed attempts at intimate relationships and the harsh realities of the undesirable underground world of the margins of society. Although Julia

Grande can be considered a strong woman through her sexual freedom and inversion of gender roles in the way she lives her life, she also represents the difficulties of being a woman and lesbian of low social class in a patriarchal society. Julia Grande is totally dependent on men to survive on a daily basis for work, food and housing. Her sexual adventures include self-prostitution, sexual affairs with men and women, and rape, which lead to an unwanted pregnancy. The rape resulted in the birth of her son, Daniel as well as her strong distrust for all men: “Cuándo le pedí [al violador] explicaciones por su comportamiento sólo dijo: ‘¿No sabías, acaso, que para los hombres todo lo que tiene un agujerito sirve?’... A los hombres les iba a hacer pagar caro mis pequeñas dotes de mujer. Desde ahí en adelante viví con ese concepto” (112). Julia Grande’s distrust in men would eventually extend to her distrust in all authority figures after Victoria double-crosses her. The teacher blackmails her to obtain custody of her son, Daniel. Victoria has a recording of Julia admitting to having accidentally killed an acquaintance, as part of her biographical dictation. In exchange for her silence about the incident, she coerces her to give her custody of her son. This power dynamic between teacher and student affirms the impasse that not only the low class woman, but also the lesbian faces in society as Julia Grande expresses at the novel closes: “Estoy de duelo y no me puse luto. Quizá en otra vida, en otro siglo, todo sea distinto... Sé que hoy estoy sola y me da miedo, mucho miedo. ‘Todos fuimos estafados’, me dijo Baru; pero eso a nadie consuela. Mi dolor solo es mi dolor” (270). Julia Grande’s isolation and individualism as a lesbian in her society has made her dependent on romantic emotions of love, which have lead her blindly into Victoria’s control. Julia Grande did not participate in the student movements, which at least had the potentiality to redirect their anger towards a collective goal. As the alienated



lesbian, Julia Grande has no community to help her transform her emotions of anger, shame and sadness into pride or joy.

The disillusionment shared by Baru and Julia Grande reflects the historical emotional scripts that modern western society has imposed on women. The military dictatorships in Argentina and Chile deeply inscribed misogyny in the expectations for women in their respective societies. As Foster reminds us: “The ideology of the Proceso demanded defining the norms of Argentine society within very narrow parameters: a society that rested on the Christian and Western values of the Sacred Institutions of the Fatherland and founded on the intransigent persecution of the same values.” (*Violence in Argentine Literature* 70). The central authoritative power of the *Patria* subordinates women to the military power. According to Diane Taylor the *Patria* created a narrative of the glorification of the feminine, wholesome mother<sup>54</sup> in order to demonize those that transgressed from this role. Female deviants were considered subversive obstacles to harmony and would pay with imprisonment, torture, rape or death. Taylor explains that:

The gendering of the enemy on a metaphoric level played itself out on the physical bodies of those detained during the junta’s seven years in power... In the concentration camp known as Olimpo... military soldiers tortured female prisoners in front of the image of the Virgin Mary... The negative image of the ‘public’ or active woman provoked and enabled the systematic assault on the reproductive organs of all female prisoners held in captivity. Women were annihilated through a metonymic reduction to their sexual ‘parts’: wombs, vaginas, breasts. (274)

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<sup>54</sup> The right wing conservative women’s group of mothers that “urged their rulers to ensure that education strengthened traditional and Christian values” backed this feminine discourse of motherhood. A similar phenomena of conservative mothers existed in Chile. In fact they mobilized and were an important force in the overthrowing of Allende and the installment of Pinochet. The feminine discourse in Argentina would become problematic with the peaceful disobedience of the *Madres de la Plaza Mayo* as they were able to transgress within the accepted maternal role of women.

The atrocities committed towards women during the *Proceso* were undeniably linked to the internalized misogyny that was utilized to establish the national identity. As mothers or as non-mothers, women functioned as pawns within the Patriarchal military system. These inscriptions of internalized misogyny are apparent in Baru's shame of her womanhood. She is ashamed to be dependent on authority, specifically men as she realizes her limits within the patriarchal system of militant culture, *peronismo* and the military state. On the other hand, Julia Grande's shame and anger is inscribed in her body via the physical abuses she endures for being a woman biologically, even though she attempts to live as a male.<sup>55</sup> In the end both characters end up alone and disenchanted. They no longer believe in the solidarity of militancy (Guevara) or in figures of authority (Perón).

### **Re-inscription of militant emotions in *Ya no basta con rezar***

As previously mentioned, the militant and revolutionary *emotives* of Latin America have been recycled and re-inscribed from Martí's romantic rhetoric of nationalism to the *Vanguardias'* humanization of art and highly political manifestos to

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<sup>55</sup> The Military regime also had a personal vendetta against homosexuals, considered weak and less than a man, and in the case of Lesbians, for deviating from femininity. In his article "Con discriminación y represión no hay democracia: Lesbian and Gay Movement", Stephen Brown states that there were operations specifically directed towards homosexuals: "In June 1982 a paramilitary group known as the comando Cóndor declared its intent to "wipe out" homosexuals. The commission later appointed to investigate disappearances (Comisión Nacional sobre la Desaparición de Personas—CONADEP) does not mention in its final report, *Nunca más*, that 400 or more lesbians and gay men had been disappeared, according to the estimate of a former commission member" (Gays por los Derechos Civiles, 1995; 3-4) (121).

Che Guevara's discourse of the revolutionary *hombre nuevo*. These emotions extended to Chile by way of the militant movements of the communist and socialist parties. The MIR as previously mentioned had ties with other Guevara-inspired militant groups from Argentina and Uruguay. Although Chile did not produce as much militant literature as Argentina, both countries have very strong militant culture in *el nuevo cine* and *la nueva canción*. The militant film and music were highly influential throughout the region creating and re-inscribing emotional scripts of the popular culture of the time, such as love within solidarity, anger and moral indignation. This analysis is centered on the militant emotions represented in *Ya no basta con rezar* (1972) and the way they transformed the protagonist from an individual to *el hombre nuevo* of the collective.

*Ya no basta con rezar* (1972) is Aldo Francia's second full-length film. The director creates a fictional militant film breaking from the neorealist approach applied in *Valparaíso mi amor* (1969), which presents the hardships of four orphans growing up in the city. *Ya no basta con rezar* is a direct reflection of the social issues unfolding in the country regarding the struggle between the working class and the bourgeoisie that represents the driving force behind capitalism in the country. The plot involves father Jaime, a Catholic priest, growing more and more disillusioned with the social injustice that he witnesses with his poor working class parishioners in Valparaíso. The young priest eventually sides with the working class supporting the shipyard workers' strike to demand better working conditions. Father Jaime comes to realize that militancy was necessary after witnessing the corruption of the system such as the economic disparity between the impoverished, the working class and the bourgeoisie. The movie ends with members of the working class organizing to march with communist banners to the city

center with Father Jaime leading the way. Francia incorporates actual news clips of the protests and demonstrations as well as neorealist images of society juxtaposed with scenes of the bourgeoisie living their materialistic life of comfort. The director counterpoints the extreme ends of the society to depict the savage inequalities in the country. The technique of situating oppositional images as well as contrasting discourse to raise awareness and convey the message of injustice is prevalent in many films of the new cinema, especially in documentaries such as Pedro Chaskel's *Venceremos* (1970), which is composed of a series of everyday life images of the poor and working class. The realist images in *Venceremos* are similar to the clips of the impoverished indigenous people presented in *La hora de los hornos* (1968) directed by Fernando Solanas and Octavio Getino. The images of the poor indigenous peoples are juxtaposed with images of the oligarchy and bourgeoisie, intertwining the two realities of their country through image and voice over narration. Patricio Guzmán realizes a similar project in *La batalla de Chile*, a three section documentary recording the events leading up to, during and resulting from the Military Coup in Chile. Guzmán presents a series of interviews and live guerrilla footage of the violent demonstrations. Not only did the documentaries raise awareness of the sociopolitical culture of the 60s and 70s but also served as a first hand witness of the militancy in his country. *Ya no basta con rezar* is one of the few fictional films that explicitly represent the militancy since, as mentioned in the previous chapter, fictional films from this movement tend to follow the neorealist conventions in the creation of popular subject, as seen in *Valparaíso mi amor* (Francia 1969), *El Chacal del Nahueltoro* (Littín 1969), *Largo Viaje* (Kaulen 1965) and *Tres Tristes Tigres* (Ruiz 1969).

Father Jaime is the protagonist whose evolution in the film promotes political involvement in militant activism to the audience. Nevertheless, as in all social movements, the driving force of the protagonist's transformation from the individual to the collective is emotion. In Padre Jaime's case, the prominent emotions at play are empathy and anger. Empathy is the fundamental emotion that the young priest experiences and that changes his perspective and position in society from priest serving the church guided by his faith, to activism, serving the people guided by his emotions. The concept of the emotions represented in the film demonstrates their fundamental role in moral judgments, ethical decisions as well as in the formation of solidarity and the sustainability of social movements and militant groups. Based on Durkheim's ritual model, Randall Collins underscores the emotional transformations that occur within a movement and its importance in the success of the group. One transformation involves the amplification of the initial emotion, for example anger for injustice or moral outrage escalates to a more intense level as a collective. The second type involves the transformation of the initial emotion into emotional energy: "the emotion which arises out of consciousness of being entrained within a collective focus of attention. This is the emotion which makes up solidarity, and which makes the individual feel stronger as a member of the group" (Collins, "Social Movements and the Focus of Emotional Attention" 29). These internal emotions can become external projections of emotional energy which take up the attention of others to spread moral concern and raise consciousness: "The same kinds of processes that transmute emotions into emotional energy bringing internal commitment and forceful activity to the movement, spill over and become outwardly directed" (Collins, 31). The emotional process explained by

Collins will be examined in Padre Jaime's development. The priest undergoes the process of the initial personal emotion of empathy that transforms into anger at the injustice that he comes to share with the working class and ultimately motivates him to lose his individualism in the collective. The collective emotion of anger is then translated into outward expressions of militancy and activism.

From the beginning, Padre Jaime is a kind, compassionate and forgiving individual as seen in his compassion for Daniel, a boy from the low working class who broke the window of a bourgeois woman's home. The priest intervenes, as the boy was being beaten by his peers and reprimanded by the homeowner. He takes responsibility for the boy and dismisses the police that arrived to settle the conflict. Regardless of the logic of whether the boy did or did not intend to throw the rock, the priest chose to show compassion rather than anger, reflecting his compassionate nature as a human guided by moral standards rather than societal laws. Another scene that reflects Padre Jaime's empathetic character is when he goes with the other priests to the local clinic to deliver a check from the businessman that runs the shipyard and to serve the impoverished children suffering from malnourishment, unsanitary living conditions and lack of access to potable water, all of which resulted in an outbreak of typhus. While the doctor explains the situation of the people the clinic serves, Padre Jaime interacts at a personal level with the children. After this scene Padre Jaime is seen questioning his moral position facing the poverty that he has just witnessed in the shantytown that the clinic serves. This is the beginning of the transformation of the protagonist's empathy into anger. His empathy and concern for the people is then translated into his act of participating in the first confrontation between the authorities and the workers, in which he runs straight into the

conflict to find a an injured man that he brings back to safety. This violent, highly emotional scene enhanced by church chorus music cuts straight into the grotesque laughter and representation of the bourgeoisie dining with the priests including Padre Jaime, in their lavish home. This scene reveals the alienation and the emotional detachment of the bourgeoisie from the socio-political issues of the time. Padre Jaime's empathy translates into anger towards his hosts' unawareness and insensitivity to the events that occurred the previous day in town. His moral indignation is then directed towards Padre Justo who faults the workers for their absence from mass. Padre Jaime responds by challenging the older priest: "No estemos tan seguros de donde está la casa de Dios, Padre." Padre Jaime's empathy and moral indignation is contrasted to Padre Justo, who sees his role limited to teaching the poor how to save their souls, believing that the workers should accept their condition and find comfort in the church. In contrast, Padre Jaime does not believe it is enough to preach. He believes that he must be involved directly at a human level through activism in order to change the situation of the working class rather than to advise them to accept their misfortune.

The second form of militancy that Padre Jaime experiences is when he sides with the workers who have organized a strike and closed down the shipyard. Padre Jaime brings them provisions and joins the community of working class people from the town who have mobilized behind the workers' union. The young priest talks to the union leaders and offers to mediate between them and the manager of the shipyard, the same "buen cristiano" that donated money to the local clinic in the beginning of the film. The union organizers appreciate the priests' support but insist that they have to be in direct contact with the management so as to be treated as equals: "La representación de los

trabajadores en conflicto la tiene su directiva sindical. Somos nosotros los que manejamos el conflicto y nos entenderemos de igual a igual con la gerencia. Les agradecemos su colaboración como hemos agradecido otras manifestaciones de solidaridad.” After this meeting, Padre Gabriel tells Padre Jaime that the only way to save the working class is to channel their anxieties so that they are not lead astray. Padre Jaime is angered by his fellow priest and reacts in defense of the workers saying that he is missing the point: “Hay en ellos una fuerza tan grande que no sé si realmente son sus almas las que nos deben preocupar, una fuerza que tú ni siquiera en tus cinco años has logrado descubrir.” The strength and force that Padre Jaime recognizes in the workers is the emotional energy that is built off of and amplified through the solidarity of the workers. The morally compromised priest meets with the manager anyway. The manager explains that he would not meet their demands because his business is complex. He insists that the workers do not have an understanding of how things are done and that their demonstration is purely political. The businessman then receives a call informing him of the strike. He orders the authorities to take action, as the worker’s occupation of the shipyard is illegal. The young priest storms out furiously and returns to the warehouse to find the members being arrested. One of the workers breaks out in song and is joined by his comrades symbolizing the persistence of the solidarity of the workers. Padre Jaime finally leaves the church to serve the community after the priests have a meeting with the Bishop who does not support his approach towards serving the people.

In the meantime, the workers’ union continues to organize full-scale movement to demand better work conditions for all workers. The group creates and distributes propaganda with a printing press. They hold meetings and build solidarity amongst the



working class clandestinely. Although Padre Jaime supports them, he rejects any form of violence. He eventually is convinced that there are certain cases in which violence is an appropriate response as he discusses the topic with Padre Gabriel who thinks that he is driven by the violence that he personally experienced. Padre Jaime responds that: “Lo que pasó conmigo no interesa. Tú sabes que la actitud que tuvieron conmigo es la actitud que siempre han tenido con la clase trabajadora. Ellos son otros enemigos y a ellos hay que atacar.” Here anger, which originated from his empathy for the working class, goes beyond his experience as an individual, it has transformed into a loyalty to the community, an emotion deeply felt for the collective. In this way the protagonist completes the revolutionary process of losing the individual to the collective. In this new self-identification, Padre Jaime’s logical reasoning has been highly influenced by his emotions as they function in unison towards a collective goal of the working class. This demonstrates what Barker suggests, that individuals change their identities and rationalities within the collective: “In a dialogical account, we see people shifting the meanings of their identities, adopting new ones, both personal and social, in processes of communicative action full of their own emotional colors” (194). Rather than losing the individual, we see the individual evolve through emotional interactions within the collective space. This process is demonstrated in Padre Jaime as he participates fully in the union member’s clandestine activities, which consist of printing and posting propaganda around town. The priest is eventually arrested with other group members. The final act of militancy is the workers march onto the city center in which Padre Jaime is caught up in the emotions circulating the collective. The film ends with his act of violence of throwing the first rock at the officials. This final translation of his collective

emotions went against his original plan of marching peacefully reflecting how the emotions within the space of protest overcome the emotions based on the individual's personal ethics.

Padre Jaime's transformation not only represents the universal processes involved in any type of collective movement but also the prescribed emotional patterns and standards established by culture and society. The militancy of the Chilean working class is not only shaped by individual experiences of empathy and awareness of injustice, but also by the discourses and ideology of that period. This is illustrated in the role of propaganda<sup>56</sup> as part of the activist process as well as the communist flags carried on the final march. We see Guevara's rhetoric of *el hombre nuevo* realized by Padre Jaime's character in the sense that he has answered his call to serve humanity as a whole, as opposed to subscribing to the emotional status quo of the church that attempts to avoid struggle and conflict with their bourgeois patrons as represented in the film. This also brings up the point that was highlighted in the previous chapter regarding the alienated, numbed society. Even though this historical period is known for the external expression of emotions discursively as well as through militant activism, there are those that remain alienated, such as certain members of the bourgeoisie, while many of their children joined the struggle. These individuals choose to shape their emotions to agree with the logic that preserves their materialistic lifestyles or to remain apolitical and deny their emotional and moral values in order to avoid hardships and conflict in their comfortable position in society. They may also just be selfish and believe in predestination. In other

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<sup>56</sup> In this context, propaganda refers to the spreading of ideas and information to further one's cause. In the movie the working class prints and posts informative signs throughout the area to spread the word of the movement.

words, those who choose their individual and personal interests over society as a whole, which as Jasper claims is the source and cause of the breakdown of group movements (“Emotions and the Microfoundations of Politics” 20). Padre Jaime embodies the ideal *hombre nuevo* by meeting the standards that Guevara has established for his revolutionaries in which dedication to the cause is achieved through work, discipline and study to improve the individual so that he can contribute his best to society as a whole. His discipline is seen in his dedication to serving the community and getting involved with the community projects. Also it is implied in his devotion to reading religious texts in scenes in which the camera focuses on piles of books on his desk. As mentioned earlier, the core of Guevara’s romantic rhetoric is the emotion of love. The Vanguard’s emphasized the humanization of art while nature was the center of Martí’s discourse. Guevara conveys a message of humanism in his speeches to persuade people to join the cause by equating the revolution with doing the right thing, which as Jasper suggests, provides people with certain satisfaction: “...the special satisfactions of moral emotions generate many important goals, especially when they are feelings about ourselves rather than about others. Foremost, we feel pride in doing the right thing, and in being the kind of person who does the right thing” (21). In this way, Guevara also creates an alternative to the morally compromising materialistic lifestyle of bourgeoisie. Guevara creates the dichotomy between the love of *el hombre nuevo* and the shame of the non-revolutionary. Shame is the emotion that arises from deviation of the emotional standards established within communist society. It is felt by those who subscribe to Guevara’s emotional regime towards those that do not. Individuals that do not abide by the standards may internalize shame, while others may react by seeking alternate emotional regimes. This

dynamic is dramatized in Francia's film with Padre Jaime playing the character of *el hombre nuevo* whose benevolence and love for the solidarity of the poor and working class is contrasted to the individualism and conformist emotions of the other priests and the bourgeoisie. The director takes on the archetypal emotional character roles of hero and villain to create his militant film that represents *el hombre nuevo* as the hero fighting injustice with love and solidarity of the people.

## Conclusion

In conclusion, we see the dynamic between the emotions of women and the working class such as anger, shame, pride and the rationality of societal standards that constructed an emotional regime that excludes those in the margins. This then leads to the highly romantic and emotional mobilization of those that reacted by seeking emotional refuge in militancy and collective activism. This was certainly the case for working class women in *Monte de Venus* and in the working class represented by shipyard workers in *Ya no basta con rezar*. The preliminary emotions of shame and empathy are expressed through *emotives* that ultimately change the environment and situation. Furthermore, the original emotions transform or translate into new emotions of anger and pride that drive and catalyze actions. This processing of the emotions then affirms new emotions that shape and sustain the solidarity of the group. In this way the individual evolves by way of his or her interaction with the collective. Both of the militant narratives subscribe to historically patterned emotional scripts by way of the use of typical characters of hero/villain and plot of the hero's journey. I would also argue that Reina Roffé was able to add a new dimension with the inclusion of the marginal figure of the woman and

lesbian, whereas Francia maintained the standard male dominated narrative to represent the militant emotions. In this sense even though Roff  represents the militancy with which Argentine society of the 1960s and 70s was imbued, she does not create an idealist romantic narrative about it, but rather questions the concept of *el hombre nuevo* with the disenchantment of the two female protagonists.

## GLOBALIZED EMOTIONS

*“All that is solid melts into air...”*

(Karl Marx, *Communist Manifesto* 1848)

In chapter two we analyzed the modern subject's emotions of anxiety, indifference, love and dissatisfaction that were shaped by the disenchantment of the alienating post war era. The homogenizing project of modernity with reason as its fundamental core failed humanity, with the horrific events of two world wars, the holocaust, and the continued colonization and resistance of developing countries. As highlighted in chapter three, the conflicting political ideologies of Fascism, Capitalism and Communism that lead to the world wars also resulted in socialist and communist movements in Latin America lead by the Cuban Revolution and Che Guevara's militant cause against neocolonialism. Nevertheless, Latin America's valiant efforts to rage against the machine ended in CIA backed coup d'états throughout South America and the disappearance and torture of civilians under the military regimes in order to eradicate communist activities and ideas. The 1973 coup in Chile instituted Neoliberalism, the United States' strategy to force the region into the free market system. The 1980s mark the democratization process of the South American countries involved in Operation Condor and bridge the continent into the globalized western world.<sup>57</sup> This major

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<sup>57</sup> See Jorge G. Castañeda *Utopia Unarmed* (1993).

paradigm shift sees the hegemonic position of late capitalism in Latin America and its affects on the shaping of new emotional regimes and emotives.<sup>58</sup>

This cultural transformation has had a major impact not only on identity, but also on the formation of the emotions and the emotionology of different classes.

Postmodernity or Late Capitalism, as modernity and any other historical era, engenders complex, contradictory and heterogeneous experiences of different categories of people within their specific contexts. Although the socio-cultural contexts vary in the hybrid nature of the region, the commonality of this period lies in the new categorization of diverse identities and the emotional repertoires developed within these groups. I suggest that identities and emotions from this period are shaped by phenomena such as globalization, technology, mass media and the capitalist consumer market. This chapter will analyze the representation of emotions in a film, *No* (2012), and a novel *Las películas de mi vida* (2002) from Chile, to demonstrate the way in which identities and emotions are heavily influenced by globalization.

### **Paradigm shift: globalization in Latin America**

In Latin America Globalization includes four organizing structures: the universalization of the post industrial capitalist free market, the dissemination of democracy as the ideal political system for capitalist commerce, the technological revolution of production and circulation of information through global

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<sup>58</sup> Late capitalism in this chapter refers to the historical time period in Latin America marked by major cultural turn affected by the region's integration into the global free market. It does not necessarily imply a reaction or response to modernity, but rather as another phase of it, also (Emil Volek, *Latin America Writes Back* xxvi)

telecommunication and the creation of the cultural climate (José Joaquín Brunner, *Globalización cultural y la postmodernidad* 27). These global shifts have occasioned the decentering of the solid foundation of modernity, that is, the enlightenment project and its organized coherent master narrative based on western reason (Brunner, “Traditionalism and Modernity” 4). The infrastructural transformations of Postmodernity began in the 1950s in Latin America as Brunner observes: “In sum, we may affirm that in Latin America between 1950<sup>59</sup> and 1990 a cycle of incorporation into cultural Modernity opened up, at the same time that its economic, political and social structures were being transformed under the pressure of a growing continental integration into international markets” (21). The Chilean sociologist identifies education, television, urban experiences and the masses as the major factors in the transformation. Education, as mode of reproducing and distributing ideology, emerged as a major enterprise thereby creating an educated population that consequently imposed certain tastes and values on mass culture of consumers. Television is the medium by which commercial commodities; advertisements and the social imaginary are circulated to the masses. Finally, the idea of the city as the symbol of modernity and the urban experience with which the idea of being modern identifies as the center of cultural production has divided the country into developing/developed (modern) and underdeveloped zones (Brunner 20-1). In the 1980s we see the beginning of a fragmentation and multiplicity of identities created by the

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<sup>59</sup> Jesús Martín Barbero states that even though modernization projects started even earlier in the Southern Cone countries “[modernity] only became socially visible in the fifties with mass schooling and the development of culture industries. It is only since then that the professionalization of cultural producers and the organization and segmentation of the world of consumers has extended to the collective experience (“Communications: Decentering Modernity” 45).



globalized, capitalist consumer society that no longer identifies with nation, land or religion. These transformations of late capitalism were extended to the upper middle class that welcomed the cultural imposition from abroad. That is not to say that there were not individuals that did not accept this cultural phenomenon, just that the bourgeoisie had the means to engage in this cultural turn.

Although Globalization decentered the hegemonic national culture by way of telecommunications, the media and the masses, Postmodernity cannot simply be reduced to the plurality of fragmented cultural identities for this has always been the case with Latin America's cultural collage where the modern fuses with the traditional, religious, folkloric, creole, mestizo, African and indigenous practices that remain ever present. Brunner explains that the global turn has affected society at multiple cultural levels, for instance the role of the state in cultural production and distribution, the new conceptualization of space and time, language and the formation of identities as well as emotional standards. The state's power is replaced with private multinational companies that decide what will be produced for and consumed by the masses (23). The vertical concept of time (modernity) becomes horizontal (postmodernity/Late Capitalism) in the sense that events in history are experienced instantaneously and globally with the telecommunications system. Similarly, the desire for instant gratification is increased by the accelerated speed afforded by technology. Language and discourse is contingent of the market, which constitutes subjects (consumers). As identities become more complex and multidimensional with deterritorialization, postnationalism and transculturation, I suggest that emotions and emotional regimes are standardized and neutralized within the

corporate system, and shaped by the media, as well as the consumerism that was imposed on the region.

Jorge Larraín expounds on the postmodern constitution of identity in Chile for a certain social class and emphasizes the fundamental role of the other in self-identification since it is through the other that the individual perceives oneself in modern terms.<sup>60</sup>

Postmodernity engenders a multiplicity of real and simulated others. The subject is faced with a plurality of the self and other selves problematizing the modern concept of the centered autonomous subject that is replaced by the decentered multidimensional one that cannot simply be constituted by way of differentiation from the other. Larraín suggests that the postmodern subject "...does not produce ideas or discourses, s/he is rather produced or interpellated by discourses which constitute him/her as a subject. The plurality of discourses makes a centered subject impossible" (80). Identity is based not only on the plurality of others (sexual, ethnic, gender etc.), but also on simulated images on television and Internet, roles subject to fashions and advertisements and consumption of material and cultural products. Larraín explains that identity was associated with religion in the premodern times and with the nation and class in the modern era. Conversely, the postmodern subject is associated with gender, sexual and ethnic identification, bringing the end of the classist and nationalist conceptions of identity from the modern period ("Postmodernism and Latin American Identity" 82-3). These observations regarding identities affirm the idea of the subject being constituted by ideologies and specific socio-cultural contexts within history.

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<sup>60</sup> Modern western identity theory dates back to Hegel's dialectic conception of the self and the other that proliferates throughout the twentieth century (Larraín, 81-5)

On a similar note, Fernando Ainsa considers the concept of deterritorialization resulting from globalization in the construction of postmodern identities. Ainsa believes that identity is no longer based on territory and nation in a mobile, globalized and homogenized world in which there is an endless circulation of cultural products (“The Challenges of Postmodernity and Globalization” 61). That is to say that authentic cultural practices and traditions that were locally bound to original space (people, nation, territory, land) are now exported throughout the globalized market as a commodity serving as one of numerous points of identification for postmodern subjects, thereby erasing difference and homogenizing cultural identities. This cultural consumerism is particularly true for those who have disposable time and income. Of course the most prominent form of cultural homogenization is the popular consumer culture of the United States that is disseminated globally. Another factor of deterritorialization is the mobility in the postmodern spaces, for instance the commutes between the rural and urban sites, the nomadic migrations between countries (Ainsa, 65). The transculturation caused by deterritorialization applies to those who have the means to engage in these practices, as well as to those who are forced into exile due to political or economic circumstances. In these cases, the circulation of cultural products and practices evoke nostalgia, create alterity and exclusions (Ainsa, 65). The virtual world and the cyber cultures that exist within it serve as yet another identity circle. Individuals live in coexistence and always in the present within these virtual worlds in which identities are constituted and expressed for those who have access to them (66). Ainsa considers modernity to be a site of constant negotiation of identity that occurs by way of interactions with a plurality of individuals with multicultural identity circles and states that “...identity appears to be the

result of variable positions and not founded in definitive form, a notion formed and deformed on various fronts, that is forged through confrontation and coincidence. Nor is it something homogeneous or fixed, rather it is a multiple and transitory condition that happens in conjunction with the always changing cross between cultures (“The Challenges of Postmodernity and Globalization: Multiple or Fragmented Identities” 68-9). The multiplicity of identities in constant fluctuation problematizes the notion of the authentic identity of an individual or of a people. The interest is in the constant recreation of identity rather than in sustaining their traditional fixed<sup>61</sup> one, as reflected in migratory patterns in the globalized world.<sup>62</sup> Postmodern concepts of identity that break away from modernity’s fixed subject reflect the notion of the discursive subject that is constituted by different ideologies. The conditions of Globalization have also shaped the emotional regimes and *emotives* (emotional discourse) of distinct categories of people and play an important role in their identity construction.

### **Globalized market emotions and culture**

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<sup>61</sup> The idea of a fixed identity is an invention of modernity. Michel Foucault fixed identities of subjects are constituted by institutions and discursive power, as explained by Foucault as he discusses his study of power: “My objective has been to create a history of the different modes by which, in our culture human beings are made subjects. My work has dealt with three modes of objectification that transform human beings into subjects” (“Subject and Power” 326). Foucault used sexuality and mental health to demonstrate that subjects were constituted by system of power within specific modern western institutions of the medical and psychiatric field, the church, the state, and social systems of knowledge (329-31).

<sup>62</sup> The concept of constant identity recreation is most evident in Alberto Fuguet’s novel *Las películas de mi vida* (2003).

It seems that modernity's project regarding emotion has continued into the age of Late Capitalism in which the numbing process persists. Chapter two focused on the alienation and indifference shaped by the disenchantment of modernity, while Chapter three recovers the romantic experience of emotions occasioned by revolution. Chapter four is centered on the idea of desensitizing process set in place with the project of modernity, prompting the inauthentic emotions of Late Capitalism. It is my contention that the emotions and emotional standards of the era of Late Capitalism are strongly influenced and formed by the phenomena of globalization, technology, corporations and the consumerist culture in which the affective numbness of modernity has been replaced with synthetic emotions produced by the capitalist market and consumed by the masses.

Emotional appeasement is rooted in the Enlightenment<sup>63</sup> and coincides with the emergence of capitalism, which would eventually lead to the current state of the emotions. Although emotions have been problematic for the project of modernity, it certainly does not eliminate them from the scene. The emotions are instead controlled, repressed, programmed and standardized to work in accordance with the political and economic situation of the time. J.M. Barbalet studies the role of emotions in society in *Emotion, Social Theory and Social Structure: A Macrosociological Approach* (1998), and points at the connection between the logic of the market and the emotions mentioned in readings of Max Weber and Georg Simmel. Barbalet claims that Weber's theory eliminates emotions from the rationality of the capitalist market, whereas Simmel recognizes the emotional patterns that complement the market. Barbalet observes: "... the

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<sup>63</sup> Adam Smith proposes sympathy and the impartial spectator to promote non-conflictive interactions for business (*The Theory of Moral Sentiments* [1759]).

displacement of emotion by rationality is not the end of emotion, and the source of the rational orientation is not simply the market but the emotional pattern that the market promotes” (55). Barbalet elaborates on Simmel’s work on the city as the center of market interaction and states that Simmel proposed that urban space is highly stimulating environment and results in the individual’s need to protect themselves from external forces that are disruptive or distractive and that would affect their ability to conduct themselves in alignment with the rationality of the market. This protective strategy is manifested by the indifferent emotions or the “blasé attitude” that cause alienation, distance and isolation (55). Barbalet concludes that emotions are not opposed to reason, that they do not disrupt rationality as proposed by Weber, but are instead interconnected in motivation and action as demonstrated by Simmel (60). Indeed, the emotions are at the core of the highly calculative and rational capitalism whether they are manipulated to coincide with the market or cultivated for the “commitment to the purpose at hand, loyalty to the employing organization, joy in success to encourage more success, and dissatisfaction at failure to encourage success, trust in those with whom cooperation is necessary, envy of competitors to spur the pursuit of interests, and greed to encourage aggrandizement” (59). The relationship between the market and the emotions persists today and has evolved throughout the different phases of modernity.

While the general premise of this chapter is the desensitizing effects of the era of Globalization,<sup>64</sup> which strives to repress authentic emotions in order to replace them with

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<sup>64</sup> This is a general trend, not an all-encompassing reality. The emotional trends and patterns related to the market exist and can be observed in cultural production and certain sectors of society, specifically the upper middle class of Latin America that has been exposed the cultural homogenization of American consumerism.

inauthentic emotional substitutes provided by consumerism and mass media. However, individual and collective resistance to the emotional regime of Late Capitalism<sup>65</sup> exists at an individual and international level. For instance in 2011, Chile's student movement in Santiago attracted international attention for their public protest demanding free education and political reform. The students successfully occupied 140 schools in Santiago alone. The college students were joined by secondary students, labor unions, public sector workers, faculty from public universities and popular tv personalities becoming Chile's largest demonstration since 1990 (Gúzman-Concha, 410). The movement strengthened and grew as the government continued to ignore their demands. As a response to the police repression during the national day of protest on August 5, the protesters realized a *cacerolazo* as a form of expressing their collective emotion of anger towards the government, specifically President Piñera's handling of the education problem. This was a revival of a frequently used form of protest went viral on the internet through Twitter and other forms of social media (Gúzman-Concha, 410). The next wave of demonstrations proposed a referendum to change the role of the private sector and free competition between schools to regulate achievement rather than the quick fix solution of subsidies to lower interest rates on loans. As a result the demonstrators were made aware of the fact that their constitution does not allow for the democratic procedures to hold

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<sup>65</sup> Activism and protest united by common emotions of anger rooted in the injustice are present in the United States and Europe with Occupy demonstrations that occurred in correlation to the fall of the global financial market. It is the militancy that has been subdued, not the actual emotions regarding moral indignation. Yet militancy is ever present in other countries of Latin America such as the indigenous populations in Bolivia fighting against the privatization of their resources in the beginning of the 21<sup>st</sup> century. At an even more global level is the emergence of the Arab Spring in 2010.

referendums and “[w]hat started out as a conflict over education policies thus became a major political problem... students called for a new institutional arrangements to improve the democratic system” (411). Nevertheless, the root of the problem related to the economic situation brought upon by globalization and the neoliberal market.<sup>66</sup> That said, the emotions (authentic) resistant to the market make up another aspect of the theme of globalized emotions.

Peter Stearns and his concept of the “cool” emotional style serve as another point of reference regarding the emotions and the market. As previously mentioned, his text *American Cool* analyzes the transition of the emotional culture from the Victorian age to the modernity of the 20<sup>th</sup> century. He focuses on the middle class and the way that corporate culture in the United States that started in the 1920s implemented their emotional management program with the rise of the post-industrial service economy, but also as part of cultural homogenization project, as stated in the following: “The emergence of a new emotional culture in the 1920s coincided with growing efforts to homogenize national culture as a whole. The cessation of immigration combined with various kinds of Americanization programs, in companies as well as the public schools to give a wider portion of the population access to essentially middle-class standards” (185). He observes that although the 20<sup>th</sup> century is known for the individualism, freedom of expression and deregulation of emotions, in reality the market and corporate culture created a self regulating society that strengthened the conformist desire to identify with groups and major institutions, which is governed by the consumerist market (192). The

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<sup>66</sup> The middle working class seems to always be negatively affected by the Neoliberal economic plan resulting in their collective demonstrations.



fear of exclusion and embarrassment then keeps individuals in line while maintaining the illusion of complete freedom.

Stearns also recognizes how the consumer and the emotional culture transformed one another. The emotional control and restraint required of the working middle class resulted in the need for release and outlets, hence the trend of informality in language such as cursing and the loosening of the sexual norms. Consumerism functioned as another outlet for the emotions, for instance the need for therapy or the fear propaganda against certain groups such as communists and fascists. Consumerism also dictated leisure life including sports, music, movies, escapist literature and media advertisements. Consumption of objects replaced human interactions and deep relationships that were surface and superficial, were replaced with things/objects and attachments to these possessions. People bought things that represented an experience rather than directly living the experience (274). The emotional consumption would continue to alienate and desensitize the public since personal interactions became more superficial and distant and emotions more narcissistic with the illusion of individualism as Stearns points out in the following:

The growing aversion to dealing with emotions of others was in fact one of the most powerful effects of the new emotional culture. It sustained a growing sense of individualism as people became emotionally more separate, and it supported the enforcement of emotional control through embarrassment, for the belief that strong emotions might unfavorably affect peers' reactions was often quite accurate. (248)

Emotional consumerism eventually extends to the globalized world in which a new level of consumption is thrown into the equation, that of technology. Capitalist consumer culture imposes itself onto the world through globalization. This brings up the framework

for my analysis of globalized emotions that is, the question of emotional authenticity in an inauthentic society. Authenticity is the main concern for Stjepan Meštrović in *Postemotional Society* (1996). Meštrović proposes authentic emotions to be situated within a social context as part of a ritual that is spontaneous yet familiar to a group stating. He refers to an example of a child acting out in public:

It is not the 'reality question that determines authenticity, but the spontaneous emotion that works seemingly through the child in apparent defiance of social conventions at the same time that society cooperates with this defiance... Authenticity presupposes a community... The issue of authenticity stems from a complex social interaction between the child and larger social group in which the group finds a social space for the child's emotional rebellion. (75)

Thereby authenticity is inner-directed whereas synthetic emotions are other-directed<sup>67</sup> such as feigned emotions or "I did it" feelings that suggest the participation in a spectacle that results in acceptance and approval by one's peers (83). Another example that Meštrović draws on is the public experience of Disneyworld in Europe as opposed to the solitary experience of sipping coffee for hours at a Parisian café<sup>68</sup> (77). Therefore, the general authentic emotions do exist in contemporary society intrinsically and are masked and displayed in inauthentic ways in order to be accepted by social circles.

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<sup>67</sup> Meštrović elaborates on David Reisman's concept of Other-directedness in which these types subject themselves "to the jury of their peers" and connects it to his concept of "...postemotionalism, the manipulation of emotions by self and others into a bland mechanical mass-produced yet oppressive ethic of niceness" (44).

<sup>68</sup> I would argue that this activity has also become an emotional commodity with the use of selfies and social media that is available to the masses anywhere, anytime. Anyone can post a selfie to prove that they have experienced an event and instantaneously make it public to their peers to consume as a collective emotional commodity. It could also provoke emotions of jealousy, envy and anger that would lead to further consumption of products or experiences to satisfy one's lack and desire to fill their lives with inauthentic emotions.

The emotions never disappear from society, as it is part of our human composition the same as rationality, instead as a result of the numbing process through the corporate culture and the required emotional style of conformity to the capitalist consumer society, subjects of Late Capitalism are left with a plethora of repressed emotions that are displaced in products of consumption, cultural practices, vicarious experiences and humanitarian causes, to mention a few (26). Meštrović refers to these phenomena as emotional luxury experienced by those that “feel for everyone and everything past present future” without ever truly committing emotionally to a cause so that it would manifest into action (56). The emotional luxury refers to the idea of having the privilege to satisfy the desire to feel anything and have them satisfied instantaneously. These luxurious emotions are not sincere or authentic by any means, instead they “... lead to compassion fatigue, anomie, as the malady of infinite desire that can never be satisfied, and a diffuse anxiety that colors almost every waking hour, among other pathologies (33). And so, we see the trajectory of emotional culture of modernity, which involved the neutralization of emotional conduct to that of Late Capitalism in which the real emotions cloaked by indifference are replaced with inauthentic simulations of emotions that serve as outlets and ways to conform to society. Consequently, this occasioned the mass production of emotions that are then sold to the public as a commodity. The public can then vicariously experience real emotions, thereby creating a system of signs that represent emotions, to be circulated at a global level by way of mass media and the Internet.

This may certainly be the case with the Late Capitalism of the western world, especially in the United States, but how does this fit into the Latin American context?

The situation is that the western emotional culture was imposed on the region from abroad through the implementation of neoliberalism and the restructuring of the economy to be dependent on the global system. This results in the participation of a class of people who are exposed to the globalized mass culture that problematizes identity and emotional authenticity. Also the region becomes part of the homogenizing project of eliminating difference through access to the standardized capitalist consumer culture. Nevertheless, resistance, solitary or collective, persists to the centralizing project and leads to plurality, which is permitted, yet is just another illusion of autonomy and freedom, when in reality everyone is subject to globalized world order. In Latin America this pertains to the upper middle class that has accepted the capitalist consumer culture and is represented in Alberto Fuguet's novel. We focus on the effects of the globalized, capitalist consumer market in the construction of emotions and identities in the in *Las películas de mi vida*. Then we will see the political, economic and emotional shift unfold in Chile through the analysis of Pablo Larraín's pseudo-historical film *No*.

### **Contemporary Latin American literature and cinema**

In "Will There Be Latin American Cinema in the Year 2000? Visual culture in a Postnational Era" Néstor García Canclini explains that mass media was the way that the nation was unified and informed. It also served as point of reference for the development of national identity as he states: "Radio and film contributed to the organization of narratives of identity in national societies during the first half of this century" (246). Canclini observes the major changes in the public consumption of films and the effects of the neoliberal global system on the expression of national culture and highlights three

major effects on the film industry and the development of national cultures in the 1990s. First is the emergence of home viewing of films, second is the United States' control over production and distribution of the videos and third is the change in supply and demand that is accompanied by financial strategies to produce films. The shift from the state funding of national cinema, from which the New Latin American Cinema benefited, to the privatization of the film industry has led to the postnational cinema. That is to say that films needed external funding and coproduction collaborations in order to gain domestic and international visibility. As Ana Marie Stock points out, globalization leads to the blurring and crossing of borders in film content and in production leading to postnational cultural expressions. Rather than national identities, globalized transcultural identities are formed on screen for the masses (*Framing Latin American Cinema: Contemporary Critical Perspectives* xxxi). This brings us back to Canclini's question of whether Latin American Cinema exists in the 21<sup>st</sup> century.

### **Chilean cinema 1990s-21<sup>st</sup> century**

The transnational collaborations, mostly with Europe, as we have witnessed with major films such as *Amores Perros* (2000), *City of God* (2002), *Y tu mamá también* (2001) and *Central Station* (1998) have led to box office success,<sup>69</sup> Nevertheless, new state funding as well as new approaches to filmmaking have also emerged in the end of

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<sup>69</sup> Alfonso Cuarón and Alejandro Iñárritu are two Mexican directors who have fully embraced postnational coproductions and firmly believe in the idea of separating filmmaking as an art from the nationalist ideology (Laura Podalsky, *The Politics of Affect and Emotion in Contemporary Latin American Cinema: Argentina, Brazil, Cuba and Mexico*).

the 20<sup>th</sup> century and into 21<sup>st</sup> century. Chile went through a transitional phase dealing with changes in the market and film production in the 1990s. Even with the support of the FONDART Chilean films struggled to compete with international films (Jaqueline Mouesca and Carlos Orellana, *Breve historia del cine chileno* 195). A few noteworthy movies worth mentioning are *Johnny cien pesos* (1993) directed by Gustavo Graef-Marino and Andrés Wood's first full-length film *Historias de fútbol* (1994). Mouesca and Orellana recognize the shift in Chilean filmmaking in 1999 with the success of Cristian Galáz's *El Chacotero Sentimental* and states that "La crítica aprobaba y el público respondía como pocas veces antes lo había hecho con películas chilenas" (201). They describe this time as an explosion with films such as *Taxi para tres* (2002) by Orlando Lübbert, *Sexo con amor* (2003) by Boris Quercia and soon after, Andrés Wood's *Machuca* (2004). Chilean film success would continue throughout the 21<sup>st</sup> century with internationally recognized directors such as Jorge Olguín, Sebastián Silva and Pablo Larraín. The trends apparent in these films vary from films recovering memory and restructuring the history, to everyday life of the average citizen in the city, and themes related to popular culture and globalized society.

In her seminal book on affect and Latin American film, Podalsky underscores the connection between sociopolitical issues such as the aftermath of the dictatorship, neoliberal policies and mass media with the affective appeal present in contemporary Latin American cinema. She examines the political thriller as a way to reconstruct the past in Argentina, Brazil and Chile and also focuses on the recurrent theme of anxiety of the youth of post-revolutionary and authoritarian government generation. She observes the attention and interest shift from the political external realm of the New Latin

American Cinema of the 60s and 70s to the internal private sphere of individuals since the 1980s (87). She dedicates a chapter specifically on the youth alienation and family estrangement, as a result of the use of popular culture controlled by the market as “... contributing to the depoliticization of young people as it became commonplace to characterize contemporary young adults as apathetic, indifferent to the horrors of the recent past, and lacking a sense of social solidarity or totalizing view of society” (107). Indeed the globalized era has had a major role in the shaping of the emotions and the emotionology of the youth and its representation in film, which will be analyzed in Alberto Fuguet’s corpus.

### **Literature post-dictatorship – 21<sup>st</sup> century**

The concept of the postnational identity that arises with globalization is also evident in the literature of Latin America. The literature produced from the 1980s and 90s in the Southern Cone include themes regarding trauma, memory, post-dictatorship, exile and neoliberalism. Some important writers include Argentines César Aira who is known for his numerous narrative publications such as *Ema, la cautiva* (1981) and *Ghosts* (1990). Ricardo Piglia known for *Respiración artificial* (1980) and *La ciudad ausente* (1992) and Luisa Valenzuela who deals with post-dictatorship trauma and violence in *Cambio de armas* (1982) and *Cola de lagartija* (1983). Diamela Eltit is one of the most important writers of the 20<sup>th</sup> and 21<sup>st</sup> century, Eltit is celebrated for her cryptic experimental style of her novels dealing with dictatorship and neoliberalism. She has consistently published novels throughout the 1980s and into the 21<sup>st</sup> century, such as *Lumpérica* (1983), *Por la patria* (1986), *Vaca sagrada* (1991), *Mano de obra* (2002),

*Impuesto a la carne* (2012). Her countryman, Roberto Bolaño serves as an important figure of contemporary Latin American Literature, to whom we will return later. Other authors from the 1990s dealt with themes regarding the drug lords, violence and trafficking using the *policíaca* as an appropriate genre for its content, for instance, Colombians Fernando Vallejo who penned *La virgen de los sicarios* (1993) and Jorge Franco who authored *Rosario Tijeras* (1999) in which the world of *narcos* and cartels is represented through its colloquial language and violent culture (Jorge Volpi, *El insomnio de Bolívar* 187). Drug trafficking has been a very lucrative global business not only with the United States and Europe heavily involved as consumers/traffickers of the drugs and producer/traffickers of the weapons for the cartels. It has also spawned a copious cultural production in terms of novels and films at an international level.

Literary production and canon is linked to the market and is dictated by select publishing houses, as was the case with the Boom in the 1960s and Seix Barral.<sup>70</sup> The situation has not changed much in the neoliberal market, as we can see the violence and glorification of the *narco* genre has become a huge commodity for consumers in the United States, with the adaptation of novels to movies and television shows of which the public still cannot get enough. North American audience has an obsession with the violent lives of the cartels that are simulated and circulated as part of popular culture. On

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<sup>70</sup> Carlos Barral targeted the Latin American market and distributed the new novel aesthetic internationally, understanding that this new wave was in style for the European and North American consumers. Seix Barral continued the tradition of avant-garde publishing houses in Barcelona even under the Franco regime since the technocrats running the country in the economy of the liberal capitalist market proposed the interest (Alejandro Herrero-Olaizola, “Consuming Aesthetics: Seix Barral and José Donoso in the Field of Latin American Literary Production”).



the other hand, serious literature simply does not have the bestseller status, resulting in the struggle to be revolutionary without selling out, which was the situation with the Boom in the 60s and the same challenge faced in the 1990s by *La generación del Crack* in Mexico and *McOndo* in Chile. The subject of the relationship between the market and literature brings us back to Roberto Bolaño, the “gurú of de los nuevos escritores latinoamericanos” (Volpi, 151).

In *El insomnio de Bolívar* (2009), Jorge Volpi recognizes Bolaño to be the contemporary literary figure of his generation and states that no other Latin American writer has gained international attention since the Boom, which closed with the publication of *Cien años de soledad* published in 1967. The Chilean writer was recognized first in Europe and then turned into a market success in the United States after his death in 2003. Bolaño was sold to the US public as the cool intellectual and the drug addict, rebel hero reminiscent of the Beat writers even though, as Volpi points out: “... Bolaño jamás vivió ‘en urgencia de la pobreza’, sino en una modesta vida de clase media suburbana, infinitamente más plácida que la de decenas de inmigrantes latinoamericanos en Cataluña” (174). His major works were translated, such as *Los detectives salvajes*, *Estrella distante* and *Nocturno en Chile* and even his posthumous novel *2666* (175). Regardless of the United States marketing strategy, the critics praised his literary aesthetic that serves as the pivotal contemporary Latin American canon that breaks from tradition while simultaneously continuing the aesthetic innovation. Volpi indicates that “... los críticos estadounidenses se vanaglorian de su hallazgo, como si fueran los arqueólogos responsables de desenterar a Bolaño del olvido...” even though the international critics had already been praising his aesthetics for over a decade (172). The

point is that Roberto Bolaño as a new contemporary writer made it in the western canon and neoliberal market that has branded Latin America with *Macondismo*.<sup>71</sup> He has been the inspiration for two literary movements, *McOndo* and *La generación del Crack* whose writers published in the same decade as Bolaño and that have survived in the neoliberal market in their attempts to break from their heritage of *Macondismo* and enter the globalized world without selling their soul to Oprah's book club. Nevertheless, they are yet to write anything close to what Bolaño, Cortázar, Fuentes or García Márquez have left for the literary world (Roberto Echeverría, *Modern Latin American Literature* 117).

In 1996 Alberto Fuguet and Sergio Gomez put together a short story anthology and co-authored the introduction that would become more or less the manifesto for *McOndo* literary movement. In the same year, a group of Mexican writers came together to write the manifesto for *La generación del Crack*. While the two groups have different agendas they share two things in common, first is the desire to break from the exoticism of *realismo mágico*<sup>72</sup> created by the international market and second is their conscious decision to brand themselves. *Crack* is the onomatopoeic homage to the Boom while *McOndo* is a parody of Gabriel García Márquez's *Macondo*. This in itself is a marketing strategy but rather than being a product created by the corporation (publishing house), they have taken on the role of small business owners of selling themselves and

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<sup>71</sup> *Macondismo* refers to the exoticism of Latin American experience in culture and literature that appealed to the North American market and includes magic realism, dictatorship, indigenous mysticism etc.

<sup>72</sup> Isabel Allende and Laura Esquivel are two mainstream magical realism authors that the *Crack* and *McOndo* writers criticized for their market aesthetic and content.

controlling their product to sell to the consumer, as Brent Carbajal observes: "... 'Crack' and 'McOndo' writers believe that Latin American literature rested much too long on the laurels of the Boom and centered too closely to the tastes of the world market" ("The Packaging of Contemporary Latin American Literature: *La Generación del Crack* and *McOndo*" 131). The strategy worked as both groups have received criticism and recognition, but is it the branding of the group or the actual literature that is drawing the attention?

The 'Crack' writers: Jorge Volpí, Ignacio Padilla, Ricardo Chavez Castañeda, Eloy Urroz and Pedro Ángel Palou focus on the narrative,<sup>73</sup> specially the novel as the genre to continue the great experimental aesthetic tradition of the Boom writers with a return to universally themed narratives rather than the archaic regionalist style novels representing Latin America as the exotic land of Magic Realism that the general public demands. Mexican writers Cristina Rivera Garza, Guadalupe Nettel and Daniela Tarazona could be associated with *La generación del Crack* for their serious aesthetic, universally themed narratives and Mexican nationality. While *La Generación del Crack* is confined to Mexico, *McOndo* can be designated to all Latin American writers, even those in the United States that write about the Latin American experience of the globalized, consumerist, technological world. Some of the major trends with *McOndo* literature are postnationalism, transculturality, mass media, technology and popular culture. A more recent trend is the emergence of digital literature, which is the product of

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<sup>73</sup> Literature published during this globalized era is ruled by the narrative prose as it serves the popular demand for lite reading as opposed to poetry for example. This is similar pattern of the rise of realist novels coincided with the rise of bourgeoisie in 19<sup>th</sup> century Europe.

the globalized era of technology but also has its roots in the *McOndo* literary movement started in Chile. In 2007 a literary festival was organized for 39 Latin Americans under the age of 40 who were considered the best writers ([www.hayfestival.com/bogota39](http://www.hayfestival.com/bogota39)). This is the list of writers that Volpi promotes in *El insomnio de Bolívar* precisely for their works that represent Latin American themes and experiences of the 21<sup>st</sup> century, which excludes those that do not meet these standards. Nevertheless, The *McOndo* writers' inclination towards the globalized world makes their narratives ideal for this project dealing with the sociocultural shaping of emotions within the context of Late Capitalism.

### **Emotional commodity: media and identity in *Las películas de mi vida***

In “Magic Neoliberalism” Alberto Fuguet explains that *McOndo* is more than just a literary trend but rather a way of understanding the new globalized cultural system that poured into Latin America in the 1970s and 80s:

McOndo is no more and no less than a sensibility, a certain way of looking at life, or, better yet, of understanding Latin America... *McOndo* is a global, mixed, diverse, urban, 21<sup>st</sup> century Latin America, bursting on TV and apparent in music, art, fashion, film and journalism, hectic and unmanageable. Latin America is quite literary, yes, almost a work of fiction, but it's not a folk tale. It is a volatile place where the 19<sup>th</sup> century mingles with the 21<sup>st</sup>. More than magical, this place is weird. (69)

The Chilean writer underscores the effects of globalization and the neoliberal market had on his middle-class generation's cultural formation that grew up identifying with mass media and Hollywood movies. He addresses the criticism that he and his fellow *McOndo* writers have received regarding them as sellouts to the market with no sense of national identity or regional pride. Fuguet's response returns to the idea of cultural and individual

progression within the globalized world which has afforded his generation of globalized, urban, middle class writers and artists the resources to create new art based on their sociocultural context. After all, what does it mean to be Chilean in a post-national globalized world? Fuguet and the McOndo generation serve as an example of individualist mentality of the middle class guided by the consumer culture of the capitalist market that seeks to vindicate their collective reality through literature.

Although McOndo experiences are real, I cannot help but question the authenticity of their realities that are based on mass media, popular culture and technology produced by the United States. Also, in the end, individuals that associate with this group are simply a product of globalized capitalist consumerism as Fuguet appropriately confirms in concluding his article: “Global, local, and unplugged. I pass Taco Bell. I arrive at Au Bon Pain. I order a coffee. Decaf” (73). That said another way of understanding McOndo and Fuguet’s literature is to consider it as one of many ways of dealing with the identity struggle that his generation within the middle class deals within a deterritorialized, postnational, globalized world. There is obviously a difference between Fuguet’s restructuring of his country’s past and for example, Diamela Eltit’s aesthetic in the reconstruction of memory and the representation of the negative effects of neoliberalism on the lower and working class. Nevertheless, both are Chilean writers navigating through the globalized cultural system in their own way.

In “Santiago’s Children of the Dictatorship: Anamnesis versus amnesia in Alberto Fuguet’s *Por Favor, Rebobinar*,” Patrick O’Connel suggests that Fuguet represents the way in which media and pop culture function as a form of distraction to forget about the past: “The harsh reality of past political events is metaphorically shrouded by references

to mass consumerism, placing the characters' psyche in a state of amnesia and/or anamnesis that ultimately distorts their perceptions of reality and of themselves" (33). Fuguet conveys this notion in his literature that share a motif of family, memory and identity structured through popular culture and writing. It is not difficult to understand that this new world order has also affected the formation of emotions and emotional standards of this generation of writers, from the indifferent attitudes and existential angst, as we see in *Mala onda* and *Las películas de mi vida*, resulting from the fragmentary identities of the globalized subjects. Fuguet has authored two short story collections *Sobredosis* (1990) and *Cortos* (2005) as well as four novels *Mala onda* (2001), *Por favor rebobinar* (1998) *Tinta roja* (1996) and *Las películas de mi vida* (2002). He has also edited and compiled two anthologies *Cuentos con walkman* (1993) and of course, the infamous *McOndo* (1996). In *Mala onda*, Matías Vicuña, the adolescent protagonist, narrates his monotonous childhood in Santiago, Chile in which he embraces the popular North American culture imposed on the city. Fuguet uses the colloquial language and pop culture as his discourse to convey the reality of his middle-class upbringing in a city culturally imitating the United States.<sup>74</sup> We see a recurring theme of popular culture and identity in *Por favor rebobinar* in which various stories intertwine by way of mass media and pop culture. The characters have constructed their fluid identities through movies and TV. Eduardo Paz Soldán observes that there is a loss of affect among the characters and argues that even though the culture with which Fuguet identifies is North American, it is inevitably local as it goes through a unique process in the specific areas of contact

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<sup>74</sup> Edmundo Paz Soldán and Christian Gunderman draw a comparison with Manuel Puig and Onda writers José Agustín and Gustavo Sainz as they were notorious for their use of popular culture and colloquial language in their literature.

(“Escritura y cultura audiovisual en *Por favor rebobinar* de Alberto Fuguet” 45). In *Las películas de mi vida*, which was released in both English and Spanish in Spain, Fuguet again explores the idea of the reconstruction of memory and identity through pop culture, specifically movies. The protagonist and narrator, Beltrán Soler is a seismologist that travels throughout the Pacific coast to research and lecture on earthquakes. As a man of science we learn that he is very isolated and has difficulties connecting with others and is represented as an emotionally numb character. On his way to Japan he extends his layover in Los Angeles after reminiscing with Lindsay Wagner, a Peruvian American, about California and movies. He then is inspired to write her a series of emails about 50 movies from his childhood growing up in Encino/Inglewood, California and his adolescence in Santiago, Chile: “No sé exactamente por qué te escribo, pero... you got me thinking about all the movies of my life...” (61). In this way Beltrán confronts his past and comes to terms with his current situation regarding his identity and family as the novel closes with a phone call to his sister in an attempt to reconnect. This analysis is centered on the representation of emotions and examines the emotionally neutral protagonist that links his emotions to movies associated with memories as well as the emotions displayed by the different family members that are influenced by distinct experiences of globalization and Chilean history.

The novel takes place in non-places as proposed by Marc Augé in *Non-places Introduction to an Anthropology of Supermodernity* (1995), in which he describes non-places to be a space that is not relational, historical or concerned with identity, such as places of transit with codes of conduct governed by signs and specific language for interaction. Non-places are “...a world thus surrendered to solitary individuality, to the

fleeting, the temporary and ephemeral..." such as public transit, airports, commercial stores and hotel chains (77-8). These spaces are evident in Fuguet's novel dealing with deterritorialization and immigration in a globalized society. Beltrán's narrative unfolds in a Holiday Inn, the Santiago and Los Angeles airport and airplanes, which serve well to keep him emotionally disconnected from the transient spaces that he inhabits. Also it is a reflection of his fractured identity scattered along the pacific coast, which is also metaphorically represented with his career in seismology. He reconstructs his memories of Santiago and "Elei", by way of email, which could be considered as a non-place as well since it is a virtual transitory space of contact that "creates neither singular identity nor relations; only solitude, and similitude" (Augé, 103). He is disconnected emotionally as well as territorially as his identity is scattered between America, Chile and his life between Chile, Japan and California. The man of science has dedicated his life to his work as a seismologist and has trained himself to evade the emotions that could disrupt his low-key life, as he describes: "I've achieved what many yearn for and few obtain: a job doing exactly what I want to do. And if work is life, then my life's not bad at all" (19). The protagonist abides by emotional standards that are firmly linked to his work in the sense that Beltrán has repressed his emotions throughout his adult life and substitutes it with his work which involves very little engagement with others and is based on pure reason and science. He chooses to navigate through life with indifference towards human interactions and is solely devoted to his work in solitude. The following statement made by Beltrán regarding people's decision to rebuild in an area that is known for natural disasters such as earthquakes in Santiago, exemplifies his rational mentality that does not



understand or consider the emotions associated with one's homeland, and only sees decisions linked to emotions as stupidity:

[w]hy so many people live in high-rise buildings in Santiago is just beyond me... The same thing happened with Arica: they rebuilt it right on the exact same site of its destruction. Incredible... look kids, it's one thing to have memories and ties to the land, and it's another thing to be stupid. Nostalgia has nothing to do with memory. If people really remembered, they would know that they ought to leave as soon as possible. And if they don't do it, fine, but live with the consequences and don't come crying after the fact, like little kids. (29)

Nevertheless, the protagonist is human and cannot eliminate his emotions completely regardless of his scientific formation. In fact his memories are evoked and organized by way of the emotions with which they associate. In the beginning of the novel, Beltrán watches out for a young boy at the Santiago airport traveling alone to the States to reunite with his father. He witnesses the boy break down in tears and does not know how to engage with him but continues to look out for him. He then witnesses a woman that reminds him of his first love, Federica Montt, console the boy, and it is in this moment that Beltrán reveals his human condition by way of emotions that are linked to his memory of his childhood that he describes in the following: "I feel as if something's happening to me; and internal tremor. I touch my cheeks; they're dry, thankfully. I try to calm my breathing, to relax, to quell the force of emotion in time" (37). Here the emotions are represented as internal forces that disrupt the rational orientation of the individual but simultaneously as situational phenomena belonging to an entire emotional system connected temporally through memory and spatially to an individual framework of identity.

In “The Temporality of Emotions: Construction of Past Emotions” Christine Mattley believes that emotional pasts are the foundation of situational behavior and action in the present. Although she does not investigate other factors that should be considered, she proposes interesting insights regarding the emotions and time. Mattley expounds the idea of four areas in which to categorize emotional pasts, individual level, interactional, collective behavior and at a social structural level through her interpretation of George Herbert Mead’s concept of time and Arlie Hochschild’s sociological work on emotion work (364). She explains that the past, even though these events have occurred, and future, are both hypothetical in the sense that they are conceived as imagined narratives from the present and only real dimension. The past is restructured symbolically through redefining the meaning of past events, objectively as a social construct consisting of a narrative organization to explain the present. The past is also restructured through myth in which the past is invented to explain the present (368). That said, she believes that past emotions can also be restructured in the same way and concludes that the emotional past validates the individuals present emotional disposition and identity, but also social interactions. For instance, humor based on collective understanding of the past situations or certain myths regarding family dynamics that emotionally situate individuals differently from other members, such as idealizing the role of a family member for one individual as different from another’s perspective (372). We see this mythical reconstruction of the familial emotional past in Beltrán’s reconstruction of his memories of his family and childhood. Also, as Mattley suggests, the emotional past serves to affirm the individual’s present emotional disposition, which for Beltrán is alienated, indifferent and disconnected, as well as explain his social interactions that are minimal

and superficial until his most recent experience with Lindsay Wagner, which was carried out by a collective experience of migration and understanding of movies from their past.

Beltrán's idea of his scattered family members and fragmented identity is based on the emotional past that he remaps through the movies of his life. Beltrán's mother, Angelica Niemeyer, has been the consistent central pillar in Beltrán's world and recalls their strong emotional bond through the movie *Dumbo* (1941) that has remained significant in the entire emotional framework of his present life. As a kid he empathized with the cartoon elephant and was emotionally moved through imagining the separation from his mother: "...I started to cry out of fear, bawling out of panic, because the idea that someone would take away my mother, or that she would abandon me in this theater, or Inglewood, or any other place, was unendurable...The sequence was so unbearably sad, and I scared myself with just how powerfully I let loose and cried out" (72). Beltrán's emotional loyalty to his mother and her family is solidified when he stays in Chile regardless of his desire to return to California with his paternal grandparents, the Solers. In this emotionally charged episode Beltrán recalls the movie *Logan's Run* (1976), which he saw with his paternal grandparents when they came to visit them in Chile on their way to Uruguay and Argentina. His grandfather did not care for the movie or Beltrán's Chilean reaction of saying "Que huevón!" His language appalls his grandfather Soler even though Beltrán insists that everyone speaks that way including his mother. Grandfather Soler then commented that his mother was ignorant for using that language, which evoked an overwhelming anger that was cathartically released at dinner while his whole family was watching TV. Beltrán's anger surfaces having had enough of his grandfather's negative complaining: "... you just think everything Chilean is

disgusting when really it's Uruguay..." which is followed by his grandfather's attempt to hit him: "Careful you old sack of shit! Careful... Why don't you tell me now how I talk ignorant, just like my mom!" (220). This was the turning point for Beltrán, as it decided the rest of his adolescent life to be spent in Chile with his mother, who resented and rejected the United States and the emotional associations she has with that part of her life that she chose when she decided to leave her life in Chile to follow Beltrán's father on his quest for the American Dream. Also, that moment determined Beltrán's career in science and of following his grandfather Niemeyer's path of seismology and his further estrangement from his father.

Beltrán associates his father with Steve McQueen movies such as *Bullit* (1968), *The Reivers* (1969) and *Le Mans* (1971), appropriate in his childhood perception of his father's identity as the king of cool: "...my father continued his transformation into Steve McQueen. At least that's how I remember him: I suppose he'd like it if he ever found out that when I think of him, the image of that laconic guy, self-made and in charge of himself, free, the king of cool...who, more than desiring women, wanted women to desire him, comes to mind" (79). His father, who identified with what McQueen symbolized in American culture, displaced his emotions regarding his resentment for the Niemeyer family on infidelities with other women. As an adult Beltrán realizes that his father, "In spite of outward appearances... was a weak and fractured man who needed consolation of the basic, easy sort that other women offered" (63). His father, Juan Soler was never fully Chilean, making it easy for him to come and go from Chile and Niemeyer's lives. None of the Soler family members would set roots in Chile as they relocated and restarted life in California, not for political reasons but because "Factors

such as humiliation, resentment, rage, hate and the suffocating sense of failure drove them to leave the country as quickly as possible” (65). This is the resentment that Beltrán’s grandfather would carry for the rest of his life and that Beltrán witnessed first hand the last time they were together in Chile, which left his grandmother in tears because she was to never see him or his sister again. The class resentment and pressure that the Soler’s experienced are an example of other-directed postemotionalism in which their desire to be perceived in a certain way is keeping them from authentic identities in Chile. Instead, they prefer to live in an inauthentic American society where you are recognized and valued by the surface emotions that you display and masks that you wear. And so, America was where the Solers went to bury their past and create new identities and lives. Beltrán implies that his father and uncle’s attempt to chase the American dream and live the life imagined by American pop culture did not get them very far as they lived for the moment constantly displacing their emotions to products of consumption such as fast cars. This idea echoes Stearn’s concept of emotions as a commodity sold to the masses to replace actual experiences and satisfy the desires that were originally transmitted through pop culture and media, for instance, the idea of cool associated with a certain lifestyle and characterized by Steve McQueen. As Jorge Larraín explains, the postmodern subject has to associate not only with others from various ethnicities in a globalized world, as we see in Beltrán’s diverse neighborhood in Inglewood/Encino, but also with simulated others such as popular icons and personalities with which the public is bombarded, Steve McQueen for example (“Postmodernism and Latin American Identity” 102). The repressed emotions of resentment for his social class and fear of failure that he displaced in products of consumption and extramarital affairs, temporarily

affirmed his father's illusion of identity. Beltrán remembers his father by his identification with consumer products and recalls his words to live by: "...a man wasn't quite what he thought himself to be, and neither was his job: a man, in the end, was the sum of his anxieties, loves manias, and desires (in general, for cars, women, and sports). In the end a man is no more—and no less—than his style?" (102).

He would eventually leave his family to pursue his unattainable self, as reconstructed in Beltrán's mind in association with the movie *Rollercoaster* (1977), the last movie he ever saw with his father about a divorced detective trying to connect with his daughter while trying to stop a psychopath from blowing up major rollercoasters. The movie association was ironic in the sense that the bond between Beltrán and his father would never happen. In this memory both Beltrán and his father were challenged by his friend Zacarías Enisman to confront the reality of his father's addiction to extramarital affairs. The precocious adolescent insists that they talk about the situation and process their emotions that would have lasting effects on Beltrán and the family. The Solers responded in anger and physical assault, as Beltrán shakes him by the collar and his father throws him into the theatre window. It was not the affair that was problematic for Beltrán and his father as it has been an unspoken reality between the two for years. The anger was evoked by the threat of the destruction of the simulated reality that sustained their roles as the son that admired his father and his "cool" attitude. This serves as an example of the emotional past linked to a family myth, an invented narrative of who his father was to him, which explains the present nonexistent emotional interaction between the Beltrán and his father. The following year, Juan Soler abandons his family in Chile for America where he was free of emotions that problematized his identity, as Beltrán

observes: “Chile was a wound, a myth, an anxiousness, a weight; it was too many things for all its people unable to process so many conflicting emotions. The thing that separated us all was Chile” (80).

Conversely, Beltrán’s maternal side of the family was not deterritorialized as they were emotionally connected to their nation and identified with their upper class status in Chile. Grandfather Neimeyer was politically neutral as he sympathized with anyone that supported the sciences whereas Beltrán’s grandmother was a pure Pinochet supporter who despised the communists and what they were doing to her country. The Neimeyers represent different aspects of Chilean identity with strong emotional ties to their country, as opposed to the Solers’ deterritorialized fractured identities that Beltrán explains makes life more difficult: “No one can have everything in life, but those who have two countries, two languages, end up having less than everyone else” (71). His mother also had strong emotional ties to her country and experienced nostalgia when they lived in California. When they returned to Chile she and her countrymen were moved emotionally by the national anthem playing as they landed: “... I didn’t know any of the words and couldn’t even understand what they were saying but it gave me goose bumps anyway... I looked over at my mother, who was crying. Manuela asked her if she was afraid to be back, and she replied that, no, the opposite was true that she was very, very happy” (174). Beltrán ends his trip down to memory lane with an emotional bond with his mother, in which he helps her through a very shameful process of going to the clinic to take care of an unwanted pregnancy. We see that while he is disconnected with his father, as he expresses in the following: “Not having a father didn’t affect me much, because in many ways I never really had one.” (272), he has always been emotionally invested in his

mother from *Dumbo* to *An Unmarried Woman* (1978), the movie that he associates with his mother's situation. In this way Fuguet's organizing structure of movies to explain his present emotional situation is really a recollection of his emotional past. This imaginative process was evoked by emotions associated with the boy traveling alone who was comforted by a woman that reminded him of his high school sweetheart which prompted his interaction with Lindsay Wagner, who inspired him to write an email to her to purge his repressed emotional baggage in order to come to a better understanding of his identity. In this way we see how popular culture and globalization has affected the complex identities and emotional development of postnational subjects. Also in the novel demonstrates how the emotions, when improperly handled or repressed are displaced in acts of continuous instant gratification that will never be fulfilled. No matter how cool and stylish one appears on the surface, the authentic emotions are always present, latent waiting to be released in one way or another, through cathartic experiences of the movies, therapeutic process of writing as we see was the case with Beltrán's email or through consumerism and meaningless sexual encounters as demonstrated by his father. We now turn to the representation of the emotions in Pablo Larraín's movie that also reconstructs the past through the use of film and popular culture in *No*.

### **Emotional discourse of *No* and the rationality of the market**

The writer's struggle in the neoliberal market complements the difficulties of independent filmmakers that refuse to succumb to Hollywood's standards. Again, the key is to be aesthetically serious and accessible enough without selling out to gain enough critical attention as well as market success. After the achievements of the Nuevo Cine



Chileno that started in the late 1960s and climaxed with the rise to power of the Unidad Popular in the early 1970s, cultural production suffered under the Pinochet regime. Many artists went into exile such as Miguel Littín to Mexico and Raúl Ruiz to France (Breve historia del cine chileno 171). The film industry reemerged in the 1990s with the transition into democracy although it struggled to compete at an international level.<sup>75</sup> The major turn occurred in the 21<sup>st</sup> century with movies that gained domestic and international success in film festivals and the box office. A few award winning directors and films include Andrés Wood known for his films *Machuca* (2004) and *Violeta se fue a los cielos* (2012), Patricio Guzmán, director of the documentary *Nostalgia por la luz* (2010), Sebastián Silva and his film *La Nana* (2009) and Pablo Larraín's *Tony Manero* (2008), *Post mortem* (2010) and *No* (2012).

Larraín founded Fabula, a production company and has been a successful producer, writer and director since the mid 90s. He has made three historical films dealing with the dictatorship in Chile. *Post Mortem* tells the story of Mario Cornejo, a pathologist's assistant that records the cause of death of the victims of the Coup d'état, including that of Salvador Allende. In the mean time he searches for his disappeared love interest whose family was a known Allende supporter. In *Tony Manero*, Larraín uses a hand held camera to shoot the story of a middle-aged sociopath, Raúl Peralta who is obsessed with John Travolta's character from *Saturday Night Fever*. It depicts the grim reality of Chilean society under the dictatorship and subtly criticizes cultural influence of the United States on the country during the Pinochet Regime. A similar socio-cultural

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<sup>75</sup> As we noticed in *Las películas de mi vida*, most of the movies referenced were from the United States.

critique is apparent in *No*, as he chooses to focus on the role of media and commercial advertisements to suggest the capitalist shadow of democracy looming over his country. Critics criticized the director's decision to focus on the advertising aspect of the campaign as opposed to recognizing the hard work of the people who made the campaign a success. I would argue that his decision to make it a hero-centered narrative echoes the individualism encouraged in the capitalist culture as opposed to the collective collaboration of the political parties to oust the opposition. It is merely another form of challenging the Hollywood standards, similar to the effects of the historical, documentary aesthetic. But to clarify, the focus of the analysis is the representation of emotions in connection with consumer culture, not on the historical accuracy of the film, which after all is not a documentary but a fictional narrative based on historical events.

*No* is a narrative film shot in an observational documentary mode that evokes the sensation of a documentary since it is based on true events of the 1988 voter referendum in Chile. The director's choice to shoot the film using a U-matic, the same camera used to film the real No ads, is a stance against the institution that he criticizes in the film,<sup>76</sup> while simultaneously creating a simulacrum to reiterate the distinction between the real and the simulation.<sup>77</sup> He uses a similar approach in *Tony Manero* with a handheld 16 mm

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<sup>76</sup> In "An Illusion Appropriate to the Conditions: *No* (Pablo Larraín 2012) Caetlin Benson-Allott discusses Larraín's film mode of juxtaposing actual media clips and footage, casting actual members of the campaign and shooting with the same camera used for the ads (61).

<sup>77</sup> In "Larraín's Film *No* and Its Inspiration, *El plebiscito*: Chile's Transition to Democracy as a Simulacrum," Irna Dzerna elaborates on the concept of the movie as a simulacrum of the historical event. She compares the movie with the play *el Plebiscito* by Antonio Skarmeta who praises Chile's democratic transition in his representation of the

camera,<sup>78</sup> but rather than projecting a documentary feel he achieves a realist aesthetic that connects with the audience at a different level than a commercial film that sustains the boundary between reality and fiction. Based on the aesthetics seen in these two films, a connection can be traced back to the New Cinema of Chile, specifically with Raúl Ruiz's aesthetic to use a handheld camera with long takes and incoherent angles. Perhaps, this is something Larraín recognizes and to which he pays homage, or it is simply as a way to undermine the Hollywood commercial aesthetic to impose narrative order onto chaotic reality.

Larraín depicts the democratic contradiction in Chile and other countries that have experienced political foreign intervention from the United States in the name of the global free market. The U.S. concept of democracy eradicates communism and socialism by supporting Dictatorships to implement Neoliberalism in order to incorporate countries into the global economic system. In turn, the use of capitalist consumer culture is the medium by which Chile transitions from dictatorship to democracy. The movie depicts the way in which globalization, capitalism and consumerism have formed the democratic culture in Chile. This campaign involved the plebiscite's opportunity to vote against the continuation of the dictatorship for eight more years. The protagonist of the movie, René Saavedra, is a very successful advertising agent that went into exile Mexico during the

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plebiscite, where as Larraín presents a darker side of the voter referendum, that of the sale of the simulation of democracy (126).

<sup>78</sup> Pablo Larraín talks about his aesthetic choice in *Tony Manero* and says: "So the film achieves something real, even though we're showing something not real. The film achieves something as strong as reality and makes you feel that its reality is strong and violent" *Cinema Today: A Conversation with Thirty-Nine Filmmakers from Around the World* (182).

Pinochet regime because of his family's commitment with the left. José Tomás Urrutia, a Saavedra family friend and communist, asks René to help with the plebiscite's No campaign. René takes on the project pro bono even though it is in conflict with the lucrative advertising company for which he works. The audience learns that one reason why the apathetic adman helps the plebiscite is due to his own family's experience with the Dictatorship. Verónica, the mother of his child, endures constant persecution for her leftist activism, which has torn their family apart, even though Saavedra appears to take on the project as a creative challenge. Larraín succeeds in representing a realistic aesthetic through his documentary style to parody the commercialization of democracy, but he also succeeds in his composition of a film that intertwines the multiple perspectives and emotional levels of the characters as well as the political situation of his country. The emotions that will be analyzed in the film are happiness and anger. Happiness functions as commodity sold to the public in order to forget about the atrocities that have occurred under the Pinochet government. Anger will be approached as part of the corporate emotional management culture that has extended to the country as a result of the neoliberal market and the Chicago Boys'<sup>79</sup> restructuring of the Chilean economy. This chapter's objective is to reveal the way the film represents the role of concept of emotions as simulations that have replaced authentic emotions that have been neutralized to facilitate the rationality of the capitalist market.

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<sup>79</sup> In "Technocrats and Politics in Chile: From the Chicago Boys to the CIEPLAN Monks", Patricio Silva discusses the role of the Chicago Boys, a group of Chilean neoliberal economists that were trained by Milton Friedman in the University of Chicago, in the military government and the permanence of the technocratic ideology in Post-Pinochet Chilean government

It is evident that reason is valued more than the emotion in the corporate culture as Barbalet's study of capitalism and the emotional culture determined, nevertheless, the emotions do not cease to exist, rather, they are controlled and manipulated to work in accordance with reason within the market. The protagonist René Saavedra is a perfect example of the rational corporate figure as he is politically apathetic functioning almost as a robot at work using the same pitch to sell his ad campaigns to corporate clients and the plebiscite. He is highly influenced by consumer culture and surrounds himself with the latest toys and gadgets at home to facilitate his isolating life centered on work and his son. Saavedra's emotions have been subdued to the point that he has difficulty expressing emotions for the abuses that his wife suffers for her activism. Yet he still loves her and authentic emotions are what ultimately drive him to do the right thing, using his reason and emotional discourse to win the plebiscite. We will return to the topic of emotional discourse after discussing corporate emotional culture represented in the movie.

The emotionology of Saavedra and Lucho, who work for major advertising agency represents the corporate emotional repertoire that echoes the study of Stearns regarding the control of anger at work during the emergence of corporate culture from the 1920s in the United States. In "Anger and American Work," Stearns expounds on the homogenizing project of the emotions in corporate world that promoted the cultivation and control of anger to better care for the new clients of the service industry:

The new anger-control campaign went well beyond propaganda. It informed a number of personnel initiatives that took shape from the late 1920s to the 1950s. Indeed, the ability to institutionalize the emotionological disaster for anger differentiated the workplace from the family, where equally strong ideals were hard to put into daily practice... Spurred by organizational imperatives above all, but also by a belief that there were ways now to assure that work became a domain of rationality,

an emotion viewed as personally and socially undesirable was attacked directly. (131)

This project would come to include psychological programs such as therapy, anger management and aptitude and personality exams. Also, distinct programs for workers and managers and executives came into existence to modify the emotionology and improve efficiency and production for the company. This is depicted in Lucho Gúzman and Saavedra characters in the sense that although the No campaign is a personal and emotional project for Saavedra, he never expresses the underlying emotions behind his actions, that is, his love for Vero and his broken family caused by the dictatorship, as he always demonstrates an apathetic position. Although he is politically indifferent he would like her to have the freedom to be an activist without violent consequences, which is what a democracy would provide for its citizens. The dialogue between the two about the campaign is carried out without outbursts in a low calm voice even while Lucho is directly threatening Saavedra's family and job. Saavedra sustains his cool rational persona and he does not yield to the intimidations recognizing that as a major asset, the advertising agency could not afford to lose him. Here is a perfect example of how the reason of the capitalist market values humans based on their capital worth to the company. Also, his fearless attitude is encouraged by his knowledge of Chile being in the global spotlight with the US paying close attention to human rights violations etc. as represented by the cameo of US actors such as Christopher Reeves in the movie. This is evident in the scene in which Saavedra and Lucho discuss the conflict of interest with the No campaign situation and exchange threats while the two continue to interact professionally with happy façades presented to the production team and the actors for a

microwave commercial. Saavedra's response to Lucho's threats is to go ahead and fire him as he sets up the camera angle for the commercial and small talks with the actors on set. Nevertheless, in the end of the movie, the two admen continue to work together selling ad campaigns using the same emotional strategy from the beginning, of selling emotional experiences associated with the product, rather than the product itself: "Antes que nada, quisiera mencionarles que lo que van a ver a continuación está marcado dentro del actual contexto social... Hoy, Chile piensa en su futuro." This brings us to the following analysis of the representation of emotions as a commodity in the film.

The central emotion that connects major themes of globalization and capitalist consumerism in the movie is happiness. As a talented adman, Saavedra understands that the packaging and distribution of emotions will change his country forever. His strategy for the No campaign is to sell the emotion of happiness, representing democracy, to the public that has lived in a state of fear, suffering and indifference for almost two decades under the military government. Meštrović explains the advertising strategy that is portrayed in the film in *Postemotional Society* and says that: "Advertisements no longer even pretend to convince consumers of the superiority of their product on the modernist bases of ingredients, efficacy, or superiority in specific regards relative to competitors. Instead advertisements these days *sell feelings* that often have no relationship to the product at all" (12 my italics). The idea of selling a feeling is exemplified with the campaign's central message of the emotion of happiness as more than just a feeling; it is a narrative of hope that imagines a different and even better world under a democracy. The rainbow serves as the campaign's logo with the slogan of "La alegría ya viene, Chile". The No campaign transmits their 'hope and happiness narrative' through

commercials and mass media. Saavedra is well aware of exactly how the manipulation of the emotions work in advertising and achieves his goal of associating democracy with happiness and selling the narrative by way of humor, pop music and images that evoke positive emotions rather than reminding the public of the anguish of the country's horrific history and reality. Timothy de Waal Malefyt expounds on the role of emotions in advertising and observes that while traditionally ads and commercials were based on the consumer's rationality (information and quality of the product), postmodern ads target the emotions of the public and states that: "Advertisers now conceptualize and practice brand communication as a form of experiential exchange with consumers in their attempt to market directly to consumer emotions" ("From Rational Calculation to Sensual Experience" 321). A form of this approach was taken in the No campaign. Saavedra associated a negative word "no" to positive feelings to persuade the public to vote No rather than explaining the facts and the reasons of why to vote No over Yes. Instead he branded democracy with happiness and offered positive joyful experience with a rainbow and a jingle.

Ultimately, Saavedra creates an emotional simulation<sup>80</sup> that functions as a mask of the real emotions of anger and anguish that are logically appropriate for the situation.

This is depicted in the scene of the first meeting of the political caucus in which authentic

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<sup>80</sup> According Jean Baudrillard a simulation "...threatens the difference between the 'true' and the 'false,' the 'real' and the 'imaginary'" (3). A simulation differs from a representation in that it eliminates and replaces the original: "It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle" (13). The result of the loss of the real by way of simulation and distribution is the simulacrum, a sign without an original referent. *Simulacra and Simulation* (1981)



emotions regarding the atrocities under the military regime. Not believing that they had a chance of winning, the No committee wanted to use the campaign to reveal the unpleasant reality of the tortures, disappearances and violence under the Pinochet regime as a way to raise consciousness of the public as well as to release and express authentic emotions of sadness and rage collectively experienced by the people. Nevertheless, Saavedra insists that those emotions “no vende” and therefore he creates the emotional simulation to sell an illusion and fictional narrative to the public that includes elements that are totally removed from Chilean life and politics. As Verónica says, the commercial is “una copia de una copia de una copia,” but at the end of the distribution and circulation of the simulation, the public bought it and the plebiscite won. Consequently the victory of the plebiscite occasioned the simulacrum of democracy based on a simulation without an original referent in that it was invented. This simulacrum was realized through emotional discourse that Saavedra implemented and that complements the rationality of the capitalist market.

To sum up the representation of the emotions in the movie, we return to the emotional strategy cultivated by capitalist consumerism. The use of the emotional discourse in advertisement causes the displacement and the manipulation of the public’s emotions to catalyze them to act, to vote No and prevent the continuation Pinochet’s regime. The movie demonstrates how emotions are at the core of action to bring upon change. In this way the emotions and the way of expressing them can be used to change the world positively or negatively which is determined by the individuals’ position in the matter and the intention behind the act. For instance, the movie depicts the No campaign as a double-edged sword with the intention of getting rid of Pinochet as a positive

change. On the other hand, the ending suggests that there is a dark side of the media and the emotional discourse used to manipulate the public, which is the fact that the country became dependent of the globalized, capitalist consumerist culture. The final scene is composed of the shooting of a commercial with the disillusioned Saavedra looking on with skepticism to subtly insinuate the dark side of globalization and the capitalist consumer society as the new authoritative power that governs not with the iron fist, but the invisible hand of the market.<sup>81</sup>

This new mask of imperialism promotes individualism and freedom. It permits the freedom of expression and encourages the individual to lead the life of their choosing within this new system of simulations and products of consumption, so long as you do not threaten the system in which: “...cualquiera puede ser rico, ojo, no todos, cualquiera,” as stated by the Argentine adman in his pitch to the Pinochet committee. Reddy discusses this idea of freedom in relation to emotional regimes and claims that: “Any enduring political regime must establish as an essential element a normative order for emotions, an “emotional regime” (*The Navigation of Feeling* 125). He explains that these regimes can be measured by the strictness of the established emotional standards. On one end of the spectrum are the regimes that govern the people with very strict limits and conditions regarding their *emotives*, emotional expression, which may create individual goal conflicts that result in emotional suffering which then lead to the formation of reactionary emotional communities that may revolt to destabilize the political regime (127). Conversely, the political regimes that impose few restrictions on

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<sup>81</sup> Reference to Adam Smith’s idea of the “Invisible Hand” guiding the Capitalist Market in *The Wealth of Nations* (1776).

individual freedoms including emotional expression are able to sustain power and stability since they confront less resistance from emotional communities since there is less emotional suffering. We see these forms of emotional regimes play out in the film with the authoritative regime that ruled with terror being ousted by the democratic regime that promotes freedom and individualism. This is the paradigm shift that occurs with the rise of globalization of the capitalist market not only in Chile, but also in all developing regions that are constituted by the capitalist empire<sup>82</sup> and participate in the consumerist culture.

Nevertheless, resistance and reactionary “emotional regimes” exist throughout the globalized system. This is reflected in the movie through one of the members of the No campaign committee, Ricardo, who expresses his doubts of the advertisement strategy presented by Saavedra. He sees it as a farce that attempts to ignore the atrocities and silence the voices of those that have suffered at the hands of the dictatorship. Although he understands the marketing discourse, he cannot ethically support the campaign since he recognizes that it will lead to the perpetuation of the system that has originally created the problem. Ricardo passionately expresses his emotions and refuses to displace it in the advertising strategy created by the United States to work within the capitalist economy and consumerist cultural framework that is imposed on developing countries globally. The emotive discourse is not direct or sincere but rather deceitful and manipulative in the sense that Saavedra is in actuality repressing emotions of rage and anguish and masking them with happiness and positivity in the campaign in order to win, when in reality they

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<sup>82</sup> See *Empire* (2000) by Michael Hardt and Antonio Negri.

have already lost the game, and this was just for the amusement of the high court, the corporations and the sociopolitical economic system with the intention to rule the world. And so the various ramifications and expressions of the emotions of a group with the common goal of winning the campaign are revealed in the movie demonstrating that the emotions are very complex and fundamental in the creative process of changing the world and are firmly bound to the rationality of the capitalist market.

Although the procession of simulacrum of the third order has been realized in the film, individual resistance persists. These individuals refuse to succumb to the neoliberal emotional standards that have created an apathetic neutralized society. It dulls guilt, silences conscience and represses anger and anguish regarding the horrific crimes against the citizens and victims of the Pinochet Regime. Artists and writers have created projects to reconstruct their past as a form of vindication of the collective suffering that the country experienced. Whether anyone is paying attention and for what reason is another question. Does the audience conceive of it as pure entertainment and a way for displacing their personal emotions in others' authentic emotional experiences, or do they become aware and motivated to take action to change society? In the end, the emotions still become a commodity sold to the public by way of art, film and literature.

## **Conclusion**

To conclude, globalization and the neoliberal market have affected the emotional standards of the bourgeoisie in Latin America. The numbing process that was examined in the first chapter has entered the phase of late capitalism in which the production of synthetic emotions that consumed by way of popular homogenized culture distributed

through the media and technology. These synthetic emotions serve as a way to mask, forget and depoliticize the post dictatorship generation of the upper middle class that has access to the consumerist culture. We see in Fuguet's novel, the way that the Solers' identities as well as emotional repertoires are shaped by the globalized, post national popular culture streamlined from the United States onto deterritorialized subjects. This is contrasted to the firmly rooted national identity and emotional standards of the Neimeyers. In Larraín's pseudohistorical film *No*, we see how emotions are sold to the public as a commodity by way of media and popular culture demonstrating the way in which corporate culture ruled by the rationality of the market has replaced the rule of the dictatorship that subdued the revolutionary left in Chile.

## CONCLUSION

### Overview

As I have demonstrated, the emotional standards of urban societies in Latin America have been influenced and shaped by the tumultuous socio-political, economic and cultural trends of the second half of the 20<sup>th</sup> century. The *emotives* and emotional standards shaped by their respective historical context are reflected in the narratives analyzed in this dissertation. Indeed, the emotions of anxiety, melancholy, and indifference that arise from the disenchantment of modern society dominated by capitalistic materialism appear not only in the respective narratives but also in the aesthetics of Cortázar and Ruiz, since their innovative and experimental literary and cinematographic technique were important in the expression of emotions and enhanced the *emotives*. The *emotives* in *Rayuela* are mostly manifested through Oliveira's positivist discourse. He over rationalizes and dulls his emotions through self-reflection as he wanders the streets of Paris. In doing so he detaches from love, and other forms of bourgeois contentment, choosing to focus on his metaphysical anxieties instead. He attempts to locate and understand his ineffable emotions that would ultimately set him free from his objective reality through his passion for jazz, art and literature. In *Tres tristes tigres* the *emotives* are transmitted through the senseless banter between the characters that wander aimlessly through the streets of Santiago. Unlike Oliveira, Tito and his friends have chosen to conform to bourgeois society and mask their sadness with alcohol and fleeting moments of pleasure. The desensitization and detachment of the characters would ultimately lead to the performative expression of Tito's authentic emotions of anger and sadness that he had repressed throughout the entire film.

Conversely, Roffé and Aldo Francia use traditional realist aesthetics to convey militant emotions in their narratives. The *emotives* in *Monte de Venus* are transmitted through the internalized misogyny experienced by Baru and Julia Grande in their private lives, and the anger the women collectively express in their militancy. *Ya no basta con rezar* also represented militant emotions of anger, and love in solidarity. In addition, Padre Jaime expresses empathy. Both of the militant narratives subscribe to historically patterned emotional scripts of militancy promoted by Guevara in the 1960s, yet Roffé questions the idealism of *el hombre nuevo* through the disillusionment of the two female protagonists. The CIA backed coup d'état in Chile, as well as the pact between the military and civil society in Argentina, suppressed militancy in the region through the torture and disappearance of civilians. The dictatorships would promote a new emotional regime to depoliticize and silence the opposition through the reproduction of the American way of life and the stress on consumerism through the media. Advances in technology paved the way for globalization and the production and consumption of synthetic emotions, which serve as a way to depoliticize the post-dictatorship generation. The *emotives* of the globalized culture depend on the paradigm scenarios imitated by the globalized subjects in *Las películas de mi vida*. In Larraín's pseudohistorical film *No*, we see how *emotives* won the voter referendum of 1988. The film depicts the emotion of happiness that was sold to the public as a commodity by way of media and popular culture. This demonstrates the way in which corporate culture ruled by the rationality of the market has replaced the rule of the dictatorship that subdued the revolutionary left in Chile. As we have seen the emotions are a part of our everyday lives. They engulf our

political, economic and cultural existence and indeed are the mode by which we engage with the world and others.

### **Future projects**

I expect to develop this dissertation on Latin American narratives into a book. I would include Uruguay so as to encompass the Southern Cone, as well as more novels and films to better represent each historic period. This macro perspective of the project has provided me with the theoretical tools necessary to flesh out the project. I would also include *emotives* that can be tracked in articles and essays published by certain literary and cultural journals and writers from the respective countries, since this would strengthen the analysis, instead of only offering a Euro-American perspective.

I also envision other approaches to emotion studies in Latin American narratives, such as focusing on the *emotives* used in specifically themed narratives within a specific historical period, for example the *emotives* of narratives dealing with feminist, gender or queer themes or the *emotives* of exiled writers and filmmakers. Another alternative is to study the *emotives* of specific film genres, such as romance, horror, comedy or melodrama and literary genres such as the historical, existential, modernist / new narrative, postmodern, magic realist or realist novel. Yet another option is to study one specific emotion and its *emotives* in literary or filmic history, for instance the history of the emotion of love, anger, happiness etc. The *emotives* that are explained by the emotional culture of specific society and the texts that they produce provide a wide variety of research possibilities in Latin American literature and culture.



Nevertheless there are many different approaches. As mentioned in the introduction, there is an undeniable relation between the emotions and narratives from the perspective of cognitive science. I would personally like to investigate the correlation between narratology and emotions. The study could analyze the way narrative time and space are constructed through the emotions, whether it is through memories, description, sensorial experience/association or character motivation/development. This could even branch out to the study of social media and virtual emotions and narratives created and displayed for others in order to construct or confirm one's virtual identity within distinct virtual communities that have established their respective emotional repertoires. The emotions seem to be ever more present in all aspects of cultural and literary studies from *emotives*, to emotional standards, emotional communities and narrative/identity construction. Indeed emotions will never be absent from our lives even with the technological innovations that facilitate the disconnected life of individuals. Somehow we find it in us to engage with the world and others by way of our emotions.

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